

NOVEMBER-DECEMBER, 1957

# music journal

EDUCATIONAL MUSIC MAGAZINE



40c

An Explanation of the "Blues" — W. C. Handy

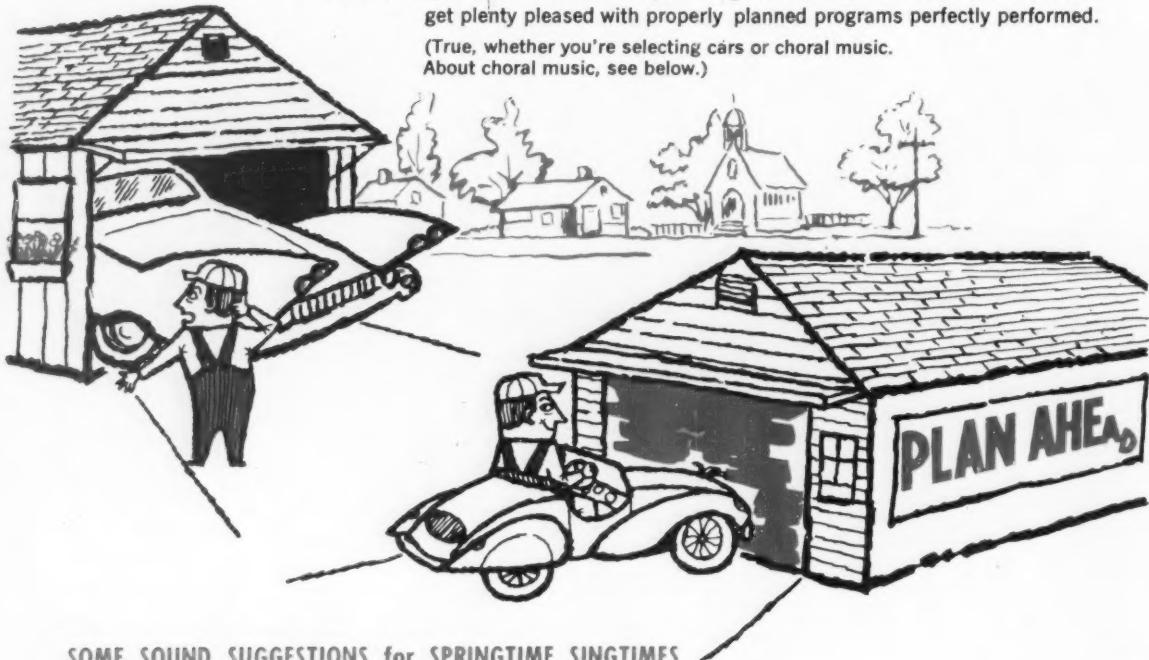
Opera on the Screen — George London . . . Musicians at Christmas — Jack Dolph

Unfamiliar Christmas Music — Josephine Davis . . . Bach and Jazz — George Shearing

George Marek . . . Geoffrey O'Hara . . . George Strickling . . . Ella May Thornton . . . Julius Bloom

# The Forward Look...

**MORAL:** Spur-of-the-moment Simpletons get scorched; but Peter Plan-aheaders get plenty pleased with properly planned programs perfectly performed.  
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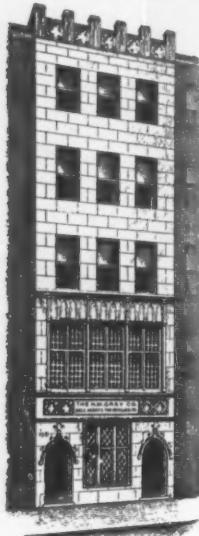
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# music journal

## EDUCATIONAL MUSIC MAGAZINE

Editorial, executive and advertising offices: 157 W. 57th St., New York 19, N.Y.

Vol. XV, No. 9 November-December, 1957 Forty Cents

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Cover Photo by Doug Quackenbush—Courtesy of Music School, Henry Street Settlement, N.Y.

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Music Journal—Educational Music Magazine is published eight times yearly: January, February, March, April-May, June-July, September, October, November-December, by The Music Journal, Inc., East Stroudsburg, Pa. Publication Office: East Stroudsburg, Pa.; Business and Circulation Offices: Delaware Water Gap, Pa.; Editorial and Executive and Advertising Offices: 157 West 57th Street, New York. Subscription rates: one year \$3.00, two years \$5.00. Canadian subscriptions: \$3.50 per year. Foreign subscriptions: \$4.00 per year. Entered as second class matter at the Post Office in East Stroudsburg, Pa. Additional entry at New York, New York.

Postmaster: If undelivered, please send Form 3579 to Music Journal, Delaware Water Gap, Pa.

## *Editorially Speaking . . .*

AS WE gather together to celebrate the festivals that occur during these two months of November and December, every musician is undoubtedly conscious of the importance of his role in and to society. This is the season when we must have music! It is a time when every school must have music assemblies and perhaps public evening performances. It is a time when special music must be well performed in all of our churches by choirs at full strength, and a time when all people must and will sing whenever two or more are gathered together. Service clubs will sing as they have never sung before. Some communities will have parades with marching bands and our transportation centers and department stores will ring with song while even the "listeners" will not be silent.

Surely, there is more to this whole-hearted seasonal participation in music than the spirit of good will, or the efforts of a chamber of commerce. For one thing, music, and especially singing, is a traditional part of this season's ceremonies. But even more important to the participant is the fact that the songs he is inspired to sing are traditional and he knows and loves them. Loving them, he never tires of them. He can sing them at office parties, hum them while shopping, and still worship with them on Christmas Eve.

While many of us wonder about ways and means for continuing such a spirit of music throughout the year, some musicians accomplish it. They do this in many ways, but the following are perhaps the most significant. One, realizing that giving thanks is a part of all worship at all times, they sing the much loved Thanksgiving songs throughout the year. Two, they take from the songs sung at Christmas time those which are really winter songs and the more secular carols for singing at any time. Third, and perhaps most important, they canvass their singing groups, congregations or communities to find the songs which are favorites and then make these a body of traditional songs for their particular community. And finally to this list of songs they add others through the gentle but effective process of "plugging".

There are schools and colleges which devote one period a week to successful assembly singing; there are congregations in churches that not only sing hymns but all the service music, and there are service clubs which really do sing! There can be more such groups if we who are responsible for their singing do our part.

PERHAPS a *commonplace book* would be good for all of us. Such a book is one in which we jot down important things that we read, hear or think about. Some people use a bound, journal-type book for this purpose; others use a regular loose-leaf note book in which they paste clippings from newspapers and magazines or copy items from books. At least some, who keep *commonplace books* on hobbies or a profession, reserve several pages for pasting in advertisements of products that interest them, on the theory that some items are advertised only once or at certain seasons of the year and, furthermore, that they are best described when they first appear.

For the musician this can be an easy but profitable exercise. As he reads through the music sections of newspapers and magazines he can note those things worth remembering and paste these particular items in his book. Notable statements encountered in a book, during conversations or at a convention meeting, may be recorded by hand. For instance, there may be material in this issue of *Music Journal* which you will want to "clip" and save.

To keep such a book, it is not necessary to have a system of subject-classification. Simply write down or paste in whatever is important or interesting and then, every now and then, make an index.

Not long ago a well known music educator held an audience enthralled while he supported each point and argument in his talk with quotations from selected writings by several authorities. Later, when questioned about such erudition, he replied, "Some time ago I began keeping a note-book of important statements in the field. Now, it comes in handy."

WE are particularly pleased to have the cover of this issue show a group of youthful students at the Music School of New York's Henry Street Settlement in a picture taken especially for this magazine. It seems to express both the democracy of music and the informality of the Christmas season, without pretentiousness even in the simple tree and its ornaments, of which the children themselves are the most important.

Our readers should be interested also in the octogenarian W. C. Handy's exposition of "The Blues," George Shearing's comments on jazz and George London's on the possibilities of opera on the screen. ►►►



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#### NEW AWARDS

BROADCAST MUSIC, INC., and BMI Canada, Ltd., announce the sixth annual Student Composers Radio Awards (SCRA) to further the creation of concert music. The awards total \$13,500 and are divided into sums ranging from \$500 to \$2,000, granted at the discretion of the judges. Among the leading music educators and composers who will judge the compositions are William Schuman, composer and President of the Juilliard School of Music; Earl V. Moore, Dean, School of Music, University of Michigan; Henry Cowell, composer; and Claude Champagne, Assistant Director, Quebec Provincial Conservatory.

The awards are open to citizens or permanent residents of the United States, its territories and possessions, or Canada, who will be under thirty years of age on December 31, 1957. Entrants must be enrolled in accredited public, private or parochial secondary schools, in accredited colleges or conservatories of music, or engaged in the private study of music with recognized and established teachers. The contest closes at midnight, February 15, 1958. Further details are available from Russell Sanjek, B.M.I., 589 Fifth Ave., New York.

State and district divisions of the National Association of Teachers of Singing, Inc., will soon conduct the third annual Singer of the Year contest. For information regarding material to be used, the fee for entrance and the time and place of the contests, write to B. Fred Wise, Coordinating Vice-President of NATS, American Conservatory, Chicago, Ill.

To answer the needs of educators, The Advancement and Placement Institute announce publication of their first annual World-Wide Graduate Award Directory. This new Directory has been prepared as an aid for American teachers, administrators, scientists and social scientists who wish to subsidize the continuation of their education to obtain their master's or doctorate degrees or to do post-doctorate or indepen-

(Continued on page 65)

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Director of Music Department:

It is the function of this Association to prevent the infringement of the copyrights owned or controlled by its members arising out of the unauthorized copying, arranging and other reproduction of their works.

It has come to our attention that various colleges, universities and schools of music, without authority or license, are causing various copyrighted musical compositions to be copied, arranged and otherwise reproduced for the use of their students.

Such colleges, universities and music schools are violating the United States Copyright Law and committing infringements of the copyrights of the works involved.

We would like to bring this matter to your attention so that you can apprise yourself of the facts and make certain that no infringements are being committed by your institution.

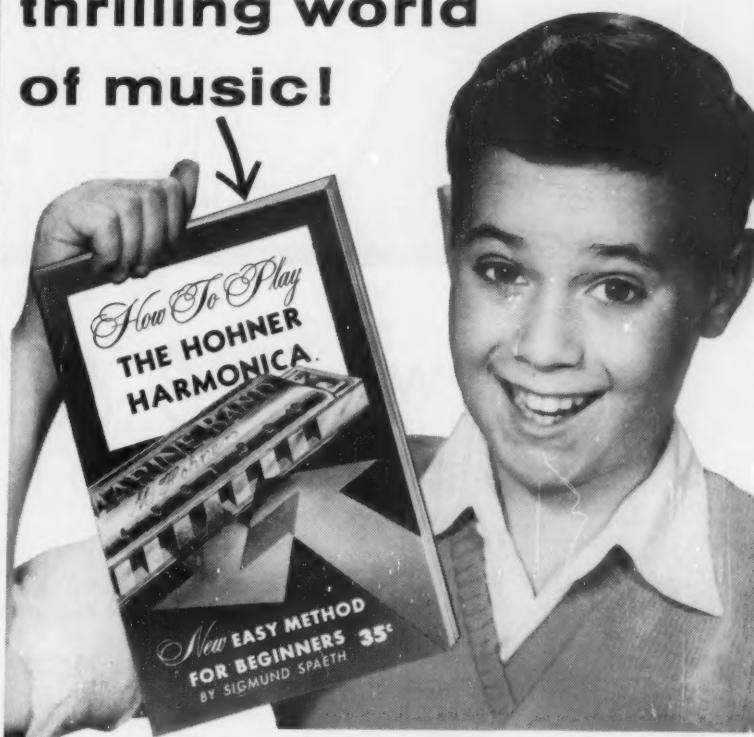
This letter is in the nature of a friendly warning. Our members have authorized us to proceed with this matter and if after an investigation it is determined that, notwithstanding this notice, some institutions persist in such infringements, we are directed to institute appropriate civil action against them in accordance with the federal copyright statute.

Yours very truly,

—Sidney Wm. Wattenberg  
General Counsel, M.P.P.A.

The annual conference of the New York State School of Music Association will be held in Rochester, N. Y., during the first week in December.

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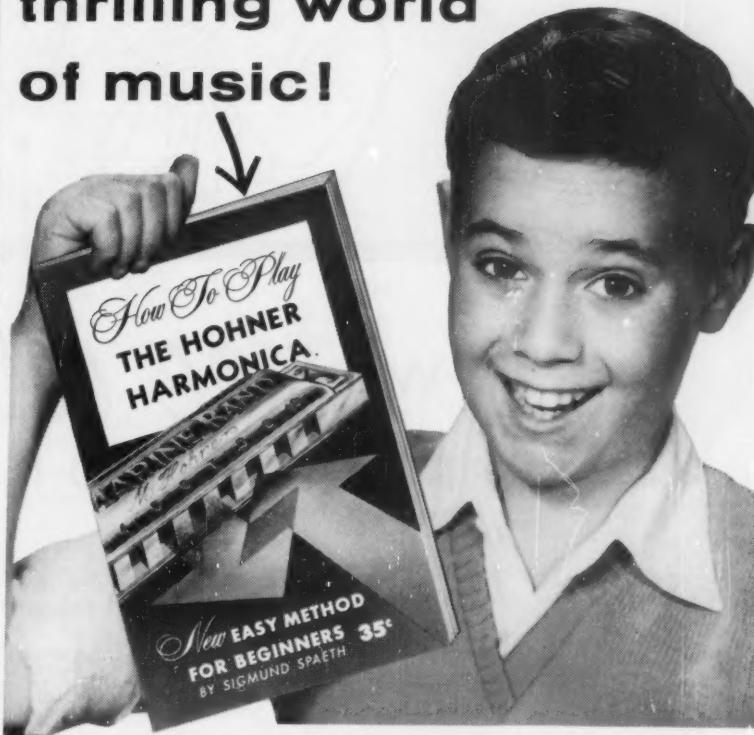
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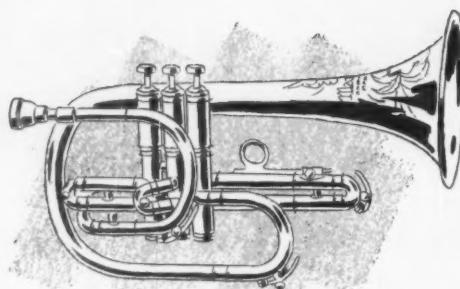
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# Grand Opera on the Screen

GEORGE LONDON

HERE is no doubt that if Hollywood were to approach opera from the professional viewpoint of the motion picture medium, there could be a reasonably happy marriage between the classic singing stage and the movie world. Hollywood has the talent, the resources and the will to do it. The main hurdle seems to lie in the basic approach. This is all the more puzzling because in this case it is not we—in the opera medium—who insist on preserving the opera form in its film transformation. It is the Hollywood people, largely, who still tend to think of opera as opera when they want to put it on film, while opera people are much more elastic in planning the transition from one medium to the other.

A celebrated entrepreneur on Broadway and in Hollywood, for instance, announced a while back that he planned to film operas direct from the stage of La Scala in Milan. His plan has not materialized, and probably never will, simply because it is the wrong way to do opera. The movie public cannot be reached in the same manner as an opera public. And since the motion picture cannot thrive on the patronage of the opera public alone, it must adapt itself to the needs and desires of the mass movie audience. Even in Europe, where the art has been a tradi-

tion for many more years than in the United States, there never has been a wide public for a straight opera on the screen. When opera fails in the movie medium, whether it be in Europe or America, it is almost always because the movie producers made too literal a transposition.

## Stage vs. Screen

Opera, as it is performed on the stage, is dependent on illusion and the magic of the live stage presence. Neither of these are, or can be, present in the film version. Transposed to film, the opera must depend on typical movie ingredients—story, drama, realism, humor and, above all, movement. When simple conversation is carried on through song, for example, the whole effect is artificial and boring. The singing should come naturally. Action should not be talked about or sung, but realized through camera work. Much of the story line in opera can be extended into the real world and not relayed in front of papier maché sets and in long-winded singing conversation.

The recent film version of *Aida* is a case in point. The Italians did a spectacular job on the opera. There was a vivid movement in the entire script. The battle scenes were thrilling and realistic, although at times there was a tendency to treat the whole thing as an Egyptian "western." Sophia Loren, then comparatively unknown, played the lead, with Renata Tebaldi's voice dubbed in for the singing. The millions of people who saw this version of *Aida* are ostensibly ready for more of the same, but with improvements. The Austrians tried it with *Don*



—Photo by Sedge LeBlanc

*Giovanni* and failed, because they treated it as stage opera, keeping the action static, although a second version resorted to the use of film actors with dubbed-in opera voices.

The Russians committed the same error with *Eugene Onegin*, losing the magic of the live stage and not replacing it with the movie ingredients of action and movement. This Tchaikovsky opera based on a story by Pushkin, in which I appear in the title role during the current Met season, is considered by the Russians as their national classic. Not being able to bear changing it, they succeeded only in sanctifying the opera as such. As soon as the Soviet cultural commissars reached Berlin right after the war, they ordered a filming of *Eugene Onegin*. The opera was filmed directly from a stage. Hardly anyone ever went to see it, but the Russians might well have reached their goal if they had taken their cameras out into the great expanses of Russia and portrayed the time and places of Alexander Pushkin's work. In my opinion, *Eugene Onegin* would make a powerful and absorbing motion picture, providing it would tell its story in movie terms. Pushkin wrote not only a classic story of romance but a

(Continued on page 46)

# An Explanation of the "Blues"

W. C. HANDY

THE word "blues" has become so common in the language of American music that one is rather surprised to find so many definitions and explanations of the term in existence and so many misconceptions of its true meaning. Actually there should be no great problem so far as fundamental significance is concerned.

The adjective "blue" may be taken literally, as indicating a melancholy state of mind, and perhaps a majority of the real Blues would suggest that atmosphere. They are basically sad songs, complaining about life in general and probably some real or fancied wrong in particular. Nevertheless it would be a mistake to say that all Blues are mournful, for one can easily discover a number of quite cheerful and even humorous lyrics in this general category.

Musically, however, there is far more to the Blues than just a general mood or state of mind. We speak of "blue notes", by which we mean extra notes added to a melody by way of decoration,—what the classical composers called "grace notes" or even "turns" or "appoggiaturas". When a pianist hits a wrong note, we are likely to call it a "blue note", and if he does it on purpose, the same term applies, in line with the tendency toward embellishment and

decoration found in all folk music, including the Spanish Flamenco and the ancient Hebraic chants.

There are also "blue harmonies", referring chiefly to the flattened third and seventh intervals of the major scale, and these "minor" effects are found not only in the authentic Blues but in most of the modern imitations as well. Finally the Blues have a very definite form, affecting both words and music. The text usually runs in three lines, of which the first two are the same, while the third represents a "pay-off" or solution of some sort. In other words, the singer of the Blues complains of something twice, in perhaps identical terms, and then announces what will be done about it, possibly to get even, possibly in a spirit of renunciation, possibly even with a touch of desperation, hinting at suicide or at least leaving town.

## Unbalanced Music

The music accompanying these words regularly fills only twelve bars or measures, which our sophisticated composers, both serious and popular, would consider definitely "unbalanced", accustomed as they are to periods of sixteen or thirty-two. The reason for this musical irregularity is obvious, for the three lines of text cannot easily be stretched over more than four bars apiece.

This basic form of the Blues, representing pure folk music, is not generally realized, and of course it has been developed and elaborated in so many ways that the original pattern may frequently be overlooked. An example is the familiar *Careless Love*, which undoubtedly started as a real Blues of three lines but became in time a full-sized pop-

W. C. Handy's 84th birthday falls on November 16th of this year and is being recognized by tributes from all parts of the musical world. Known as the "Father of the Blues" (which is also the title of his autobiography), Mr. Handy is best known as creator of one of the most popular songs of all time, "St. Louis Blues." But he has many other compositions to his credit and is also a publisher of high standing, still able to play a hot trumpet on occasion. His life is now being prepared for the motion picture screen.



—Sketch by courtesy of ASCAP

ular chorus, of which I eventually made my own version under the title *Loveless Love*.

Probably the daddy of all the primitive Blues was the song known as *Joe Turner*, which also underwent a variety of treatments, including an individual development of my own, resulting in a practically new composition. The original folk song started with the simple repeated line, "Dey tell me Joe Turner's come and gone", ending with the obviously feminine complaint, "Got my man and gone." The tune, incidentally, shows the heavy syncopation or "rag-time" characteristic of a majority of the authentic Blues.

I am often asked whether my own *St. Louis Blues* was entirely original or whether it is based on folk materials. To this question I can reply quite honestly that *St. Louis Blues* is essentially my own, but with strong undercurrents of at least the spirit of true folk music. I remember hearing a Negro elder, while passing the collection-plate, chanting rhythmically "Come along, come along", and this phrase almost inevitably reappeared in my song. But the chief melodies are entirely personal creations.

Another frequent question is why I used a tango rhythm in the familiar minor strain, beginning with the words "St. Louis woman wid her diamon' rings." The answer is that the tango was originally an African jungle dance called "Tangana" and may therefore legitimately be con-

sidered typical Negro music. It was brought into Spain by the Moors and eventually reached the Argentine, where it was refined and freed from its primitive vulgarity. Simultaneously it reached Cuba by way of the Negro slaves and was given the name of "Habanera" because of its popularity in the city of Havana. This is the same rhythmic pattern that Bizet used in his *Carmen*. So the *St. Louis Blues* may be said to complete a cycle which began in the jungle and finally reached the operatic stages and the swank night clubs of the world. While my own favorite has always been the *Memphis Blues*, perhaps because it was the first song I wrote in that style, *St. Louis Blues* became the popular hit and has been heard in every conceivable arrangement, with the phrase "St. Louis Woman" even providing the title for a musical show.

There are two thrills that I particularly remember in connection with this now familiar song. One came when it was played in front of the palace of Emperor Haile Selassie as an Ethiopian national air, and the other had New York's Lewisohn Stadium as a setting. Here it was performed by the Philharmonic-Symphony Orchestra under the baton of that musical genius, Leonard Bernstein, with another genius, Louis Armstrong, heading his jazz sextet in the manner of a classic "Concertino", in a special arrangement made by Alfredo Antonini, the orchestra's assistant conductor. Motion pictures were taken of the scene, directed by Edward R. Murrow, with myself a part of the huge audience, and the result is now the climax of the splendid docu-

---

Thirty-five boys from countries throughout the world will sing international folk songs under Norman Luboff during an eight-week American Adventure in California.

Moshe Paranov has been named president of the Julius Hartt Musical Foundation in Hartford, Connecticut, and of its two schools, Hartt College of Music and the Julius Hartt School of Music. These musical organizations will soon become part of the new University of Hartford.

mentary film, *Satchmo the Great* (originally called *The Saga of Satchmo*).

It is gratifying also to find that many characteristics of the authentic Blues, including the grace notes, the minor harmonies, the syncopations, even the 12-bar form and the melancholy moods, have been utilized by outstanding American composers. I am thinking particularly of the great George Gershwin, whose *Rhapsody in Blue* showed many such details, with a whole cadenza built on what used to be called "the blue ending", emphasizing the minor seventh. There are definite reminders of the Blues also in his Piano Concerto, in the slow theme of *An American in Paris*, the opera, *Porgy and Bess*, and even the popular song, *The Man I Love*,

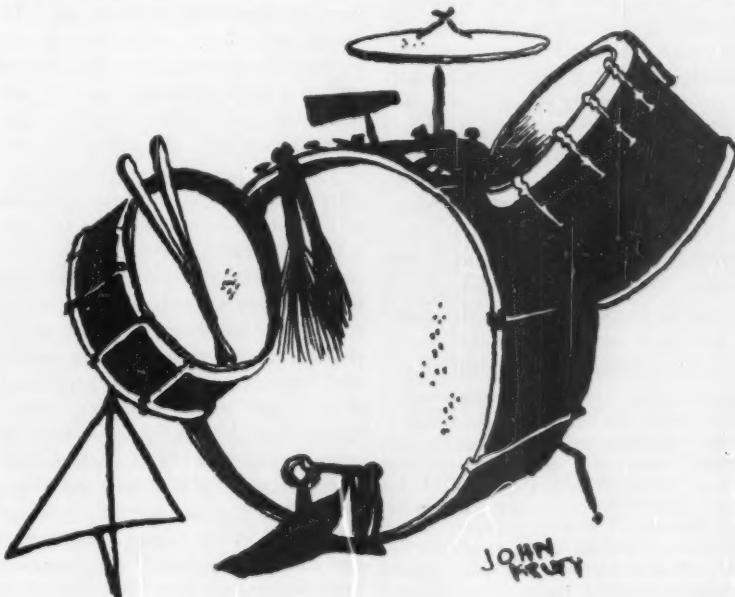
whose melody again follows the traditional "blue" sequence characteristic of so many unresolved endings in the early days of jazz. Jerome Kern, Irving Berlin, Richard Rodgers, Cole Porter, Leroy Anderson and other composers have made similar use of "blue" effects, with varying success.

So what was originally a definite form of American folk music has now become an equally definite style, influencing our serious as well as our popular creators of music, both in songwriting and in the larger forms. It has been a privilege and a pleasure to be associated with the development and gradual realization of such an indigenous type of art, African in its origins but completely American in its contemporary significance. ▶▶▶

### EVENSONG

- a — He is leading the Philharmonic, tho it's true
- b — He is only fiddling with the knobs on the radio.
- c — Slinn restless fingers twist this way and that.
- d — As he wills the music swells, or fades to thread
- e — Of poignant sound. Intent on phrasing and on time
- f — He does not know I watch him with wet eyes.
  
- f — He never wanted a passive role,—still cries
- e — Aloud to play some part. A sorry crime
- d — To quiet his baton. His high-domed head
- c — Beats tempo in fierce nods. Long years he sat
- b — As concertmaster. Now tacit lies his bow.
- a — The music dies. — He dies a little too.

—Ruth W. Stevens



# I Love Musicians... at Christmas

JACK DOLPH

**T**HIS will be the twenty-fifth year during which, at Christmas, I shall have been associated with—but not a part of—the professional makers of music. In order that I may better qualify myself to comment objectively on these gifted folk, I feel that it is necessary to disqualify myself, thoroughly, as a musician.

Such music as I have is strictly personal—limited to wonderfully murky gropings on my old guitar and handfuls of harmony purported to represent such ancient memories as *Dear Old Girl* on the piano. From childhood I have wondered at anyone who had arrived at the point of producing melody and harmonic accompaniment at the same time . . . without whistling, that is.

My relationship with musicians has been largely concerned with such things as seeing that they did their performances at the right times, in the right places and, by employing such stratagems as occurred to me, with as little discomfort as possible. I have composed pleasant things for them to say—and, on occasion, helped them to say them pleasantly. These services, unworthy, I think, of any professional status, are variously known as production, direction, script-writing and line-coaching. At times they take some doing.

Since it is my intent, in this piece, to say some very nice things about musicians, I shall avoid specific refer-



ence to such experiences as I have undergone which tended to be traumatic. Perhaps, on some other occasion, I shall show my scars.

Anybody who has spent as much time and effort learning to do one thing well as have most musicians may be forgiven quite a lot. To which add, if you will, that, in my book, anybody who does anything so well as a good musician must be considered a thing apart. A thing apart except, strangely, at Christmas time!

To me it has been a paradox, year after year, to find my talented associates almost completely out of character as Christmas approaches. They prepare more music, work like fiends, rehearse unbelievable hours, eat stale sandwiches and drink paper-flavored coffee in the studio and are even kind to producers. They are communicative, allow themselves to be humorous and, for some reason yet to be determined, compliment each other on their work. They play and sing the old war-horses with verve, and attack the tough "standards" with renewed enthusiasm.

*Jack Dolph has had a varied career as a rancher, racehorse trainer, track coach and practical music-lover. He was responsible for two successful surveys conducted by MUSIC JOURNAL in the past, one dealing with attitudes of teen-agers toward music and the other known as the Stanford University Musical Aptitude Test. Mr. Dolph's home is in Deerfield, Mass.*

Now I know that we ordinary folk feel something special at Christmas—a little extra warmth for our fellow man, a bit more tolerance for the thousand small household tasks that are a part of the season—but why the people who have to work through other people's holidays?

The answer, I think, is to be found in the warm significance of the music itself—from *Jingle Bells* to that distinguished oratorio, *The Messiah* . . . in its significance and in the fact that the musician becomes—whether he likes it or not—the instrument of Christmas.

## Work Worth While

I posed the question to a friend of long standing—a very fine professional performer who is, at work, ordinarily as dour as an old hound—and he stuffed his pipe for some time before he answered. "I was about to say I didn't know . . . but maybe I do." He grinned as sheepishly as if I had discovered one of his boyish love-letters. "As you know, I believe that art is long and life is short. I've worked all my life for whatever art I've got today—and it's not enough. It's not good enough."

At this point—partly, I blush to say, from habit and partly because my friend is very good indeed—I interrupted to assure him that his audiences thought "it was good enough" whether he did or not.

"My audiences are very reassuring . . . and I'm as big a ham as anybody . . . but let's get back to Christmas. I've never thought of it exactly this way before but maybe I've got an answer. I suspect that, in my case at least, Christmas music is less affected by something we might call 'professionalism' than any other music literature. A great deal of it—most of it—has been a part of our lives since childhood. It has stood for much besides the excellence of its content or the brilliance of its performance. It is music to be sung with joy and fervor,—and familiarity. I wonder if, fundamentally, techniques don't become more of a means and less of an end,—if even the old pro doesn't find something at Christmas that escapes him in his pursuit of perfection the rest of the year."

(Continued on page 50)

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# "Johnny Jones at the Keyboard"

BERNARD GABRIEL

JOHNNY JONES, like most Americans, enjoys music. Unlike some of the adults he knows, Johnny enjoys "all kinds of music", allowing circumstances and the occasion to guide his taste. In his home you would find a number of albums of piano music representing a broad range of interest. These would be neatly filed in the record cabinet.

On top of the piano, however, you would find one prominently titled *Johnny Jones at the Keyboard*. On the cover is neatly pasted a snapshot of the artist at work and a list of the selections, carefully if inexpertly hand-lettered. The senior Joneses display it—and play it—with pride, but Johnny considers it a product of his amateurish period several months ago and is working vigorously at a new one.

Therein lies a point which gave me some pause when I first considered the idea of encouraging young pupils to use my recording equipment—previously employed simply for self-criticism by the kids—for "playing-at-professional". They stay pleased with their efforts about as long as they would if they'd won a ball game, and the determination to "do a better one" is almost automatic.

MUSIC JOURNAL has asked me to express some of my convictions

Bernard Gabriel is both a concert pianist and a teacher, with headquarters in New York City. He specializes in attractive arrangements of piano music for children, his published volumes including "Musical Sports," "Stunts" and "Mysteries," with "Musical Geography" and others in preparation. For more advanced pupils he has composed a "Dance of the Atoms" (Schirmer), etc., concentrating always on interesting up-to-date subject matter.



about teaching piano to the young, and the album idea, I suppose, illustrates my feelings about the subject as well as any other.

Such departures as I have made from the traditional methods of teaching are probably labor-saving devices for my own comfort. I can imagine no way of making a living that is more frustrating and drudgery than lugging a succession of disinterested youngsters through two or three years of piano study. As far as the child is concerned, I can think of no worse drudgery than daily practice under threat of everything up to and including violence.

A metropolitan newspaper once described my methods as producing "piano lessons without pain." They referred only to the children. I assure you—especially you music educators—that "piano teaching without pain" is pretty important as well! However, neither piano lessons nor piano teaching without pain can be accomplished without some common

understanding among the factors involved—child, family and teacher.

It is not always easy to explain to a "let's-make-some-progress-and-no-nonsense" parent that the velocity with which his child plays *Papa's Waltz* is hardly a measure of his musicianship. It is even less easy to explain that practice-by-choice is worth striving for and practice-under-duress is usually less profitable than none at all. The final responsibility, I think, for inspiring practice-by-choice falls on the teacher, not the parents.

With these things in mind, I have developed some incentive and reward methods which have proved effectual. In the hope that they may help you as well, I shall set some of them down here.

I cannot overemphasize the use of the tape recorder, not only for the "albums" we have described here, but as a fascinating method of reviewing a student's work for criticism or praise—usually both. I encourage the youngsters to join with me in composing popular songs which we write out and—sometimes with the help of a singing relative—record. Very young children are taught "stunts"—each having a sound, educational purpose—which are entertaining and can be performed at parties.

Most parents, I find, would have their children practice longer than I prefer. Suggestions made to this effect to the parents usually amaze the youngster, whose good will, incurred in the process, is a worth while by-product.

Pupils' recitals become parties—with cakes, lemonade and the trim-

(Continued on page 24)

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OUR BOYS WILL SHINE TONIGHT

HAIL, HAIL, THE GANG'S ALL HERE

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# Find Soloists for Your Band

EDWIN W. JONES

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More soloists throughout your band will not only enable you to stand before a full-throated, better tone-colored organization some day,—but your encouragement of solo work will make better equipped boys and girls. "Youth lives primarily in the realms of the emotions," says Dr. Prunty, "and emotions need a worth while outlet."

You can give your band boys and girls a very wholesome outlet for their dynamic energy by fostering more solo work—and you'll give them poise and assurance—qualities that are very helpful in modern society.

Will you be able to motivate band members to a point where they will want to work, want to excel in solo playing? (Webster says that motivation is the ability to make one act.)

"If you can motivate or inspire your band to work on solos," an experienced director says, "you won't have to do too much of the actual coaching yourself. Your band people will often accomplish real goals with not a great deal of detail work from you. But they do need real inspiration from you."

Director Jones received his Master's degree from KSTC at Pittsburg, Kansas, and has also done work at Northwestern. He has organized and trained bands that rated number "one" in Missouri State Contests, as well as in Iowa, Kansas and Oklahoma. He lives in Baxter Springs, Kansas, and teaches in Carterville, Missouri. In the last few years he has published 51 articles on band and vocal problems.

*Start Early.* Begin with your beginners! Let your beginners get the habit of playing a few measures individually—at each rehearsal. By so doing you will be building a confident soloist—and bands need confident soloists and mature performers, don't they?

Yes, start your solo program in the grades. You will therefore have, eventually, a band that makes beautiful music. *Begin* with rather short, simple solos that do not strain young embouchures.

The above doesn't mean, of course, that you shouldn't start high school pupils on solos. It would be a fine thing if your high school band members could be working on solos during the summer. If you prefer to let pupils rest in the summer, or if you are new on your job, why not order a large number of solos "on approval" in early September? You will want to postpone some decisions for about three weeks, so ask your

music company if you may keep them that long.

You might announce in early September: "We are putting most of our time on marching right now. That's very good. But we want a large number of you to begin on a solo, now, for the festivals next spring. We want lots of soloists in our band. And for the band's good—and for their own good—we want each first chair performer, all through the band, to be making acceptable progress on a solo."

You may hear a gasp or two, at this point,—if not many soloists have been included in the band's membership. But stick to your idea, Mr. Director. It's sound, logical and moral. If you are sincere, they'll begin to catch your desire and to sense the reasonableness of your request.

By now, you'll know your better spirited band members. Ask a few of them, at every rehearsal, to play a short passage. Compliment them on any phase of their playing that seems at all worthy. (Perfection will come later. You want motivation now. You want to lead them and the rest of the band to want to play a solo "next spring.")

Say: "John, your tone there at 'A' is good. Keep that concept in your mind. That's the kind of a tone that sounds well in a solo."

Or: "Mary, you're holding your trombone just right. Position is important when you play in a band, or play a solo."

Or this: "Tom, I like the way you treated those few measures,—very respectfully. Treat all solo passages with respect, Tom, and you'll play a beautiful solo next spring."

Solos! Speak of them daily!

As the days go by, have other  
(Continued on page 48)



—Photo by Frederick C. Kramer



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# The Strange Case of Blind Tom

ELLA MAY THORNTON

EIGHT-YEAR-OLD Blind Tom, a Negro slave-boy of the household of General James N. Bethune, gave his first piano concert in Columbus, Georgia, in 1857. For more than a generation thereafter, great audiences in this country and in Europe marvelled at his virtuosity. Qualified musicians continually gave him gruelling tests which left them, not him, bewildered and confused.

The boy was blind all his life and had few traces of intelligence. Nor did he ever undergo the rigorous training and discipline imposed upon the greatest instrumentalists.

Even in early infancy he was responsive to all sounds, musical and otherwise, which he reproduced before he had the power of speaking. He never "baby-talked" but used clear and distinct words from the beginning. When he was two, Mary Bethune declared, "He sings fine seconds to anything we sing."

Before he was four, the Bethunes were aroused from sleep one night by the repetition of piano pieces which the daughters had played earlier. Upon investigation, they found the little black mite in the parlor, playing the piano with both hands, repeating what he had heard, with some faults, but surprisingly well nevertheless. That was his first known contact with any musical instrument.

In his fifth year, excited one day by a thunderstorm, he went to the

piano and poured out a lengthy improvisation which he said was what the wind and rain told him. This was *The Rain Storm*, forever afterward a part of his programs.

It was from these beginnings that Blind Tom's phenomenal performances of later years stemmed, and many of his hearers have left their testimony to his miraculous musical ability. A few quotations from contemporary reports will suggest the impression consistently made by this instinctive musician, whose unique achievements have never been satisfactorily explained.

On June 27, 1860, the *Baltimore Sun* had this to say:

"We enjoyed an opportunity last night to hear the performances of the blind Negro boy 'Tom' at Carroll Hall, and though prepared for something uncommon, all expectations were surpassed by the reality. Nay, more, all preconceived ideas of music, as a science, an art or an acquisition, were thoroughly baffled and a new question thrust upon us as to what music really is in the economy of nature.

"Accustomed to regard it as a gift, improved and perfected by cultivation and practice, we find it here perfectly developed in a blind Negro boy and constituting part of his nature as much as the color of his hair.

"We have our reminiscences of Thalberg and other great masters, but with these some idea of development, growth and all the advantages of education, sight, society, experience and years of professional exercise. Yet here is a being in the lowest scale of humanity, destitute of all adventitious aid, scarcely sensible of his own wonderful nature, a master, a very phenomenon in the musical world,—thrusting all our concep-



tions of the science to the wall and informing us that there is a 'musical world' of which we know nothing. There is in nature a spontaneous musical condition which invites the subtlest investigations of philosophy. Our citizens may enjoy and puzzle themselves with this problem at Carroll Hall, but we question if anyone can give us a solution of it."

In the *Atlantic Monthly* of November, 1862, a lengthy article on Blind Tom appeared, mistaken in some details but full of interesting observations, some of which are worth quoting. "No sooner had Tom been brought before the public," wrote the anonymous author, "than the pretensions put forward by his master commanded the scrutiny of both scientific and musical skeptics. His capacities were subjected to rigorous tests. Fortunately for the boy . . . they not only bore the trial, but . . . every day new powers were developed, until he reached his limit, beyond which it is not probable he will ever pass. That limit, however, establishes him as an anomaly in musical science.

"The peculiar power which Tom possesses, however, is one which requires no scientific knowledge of music in his audiences to appreciate.

(Continued on page 72)



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# Musicians Need Self-Confidence

MOLLY C. RODMAN

IT IS surprising how many people there are in the world who have little if any faith in themselves. I was one of them.

Although some of my childhood music teachers had assured my mother that I had "talent", "a very nice touch", etc., still I did not really believe it! They did not tell me anything except to point out the mistakes I made or rap me over the fingers whenever I missed a note. It hurt and I cried. I didn't want to go back to one teacher's studio and have my fingers whipped any more.

The earliest memories I have of taking piano lessons were that I was not as afraid of anything else. If I didn't practice my mother spanked me. When I went to my lesson, the teacher brought her pencil down hard on my knuckles and reminded me of all the mistakes I was making. So any self-confidence I might have had to begin with vanished in a hurry.

I vowed then that at the moment my twenty-first birthday arrived, I would sell the piano for kindling and have nothing more to do with music! (I still have the same piano, but I am now a contented music teacher!)

The years passed and I changed teachers steadily. There were several I liked because they knew how to teach without the "discipline" some parents, including my own, expected them to use on their children. No more sore knuckles for me! and these later teachers were not quite as conscious of my mistakes, so I began to like music better. By the time I reached college I had decided to make it my major.

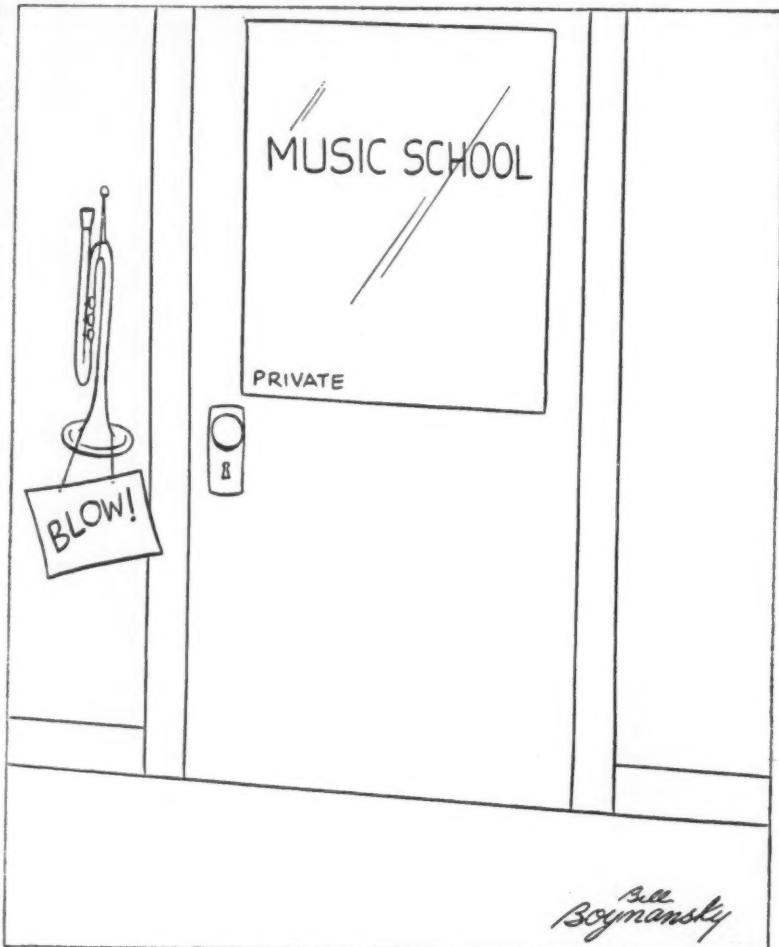
The teacher I had during the first semester started me believing in myself more than I was ever able to do

in the past. She had not only a tremendous enthusiasm for music, but she told me I had a hand like Beethoven's and made me feel that I sounded like him too! I kept staring at my hands incredulously for days and wondering over the resemblance.

Unfortunately, before the first year of college was over the teacher who made me feel like a "genius" changed schools. The one who took

over her job was not a "knuckle rapper", thought she might as well have been. Instead, she was the "ghost" type that mournfully continues to haunt a person even after a place has been exorcised. For truly, Miss Williams was one of those rare creatures born without a sense of humor. She never smiled over anything, and every lesson became

(Continued on page 51)



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Boymansly*



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has  
no  
equal

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# Some Unfamiliar Christmas Music

JOSEPHINE K. R. DAVIS

FROM the time of its inception to this very day, there has been an aura of gladness about the very word "Christmas", which is one of the reasons, perhaps, that, more than any other celebration, it has inspired so much art in all its forms and media—painting, architecture, sculpture, modelling, music; in wood, stone, marble, glass, clay, paint, verse and tone. And from each century in all this time, the world has inherited an almost overwhelming wealth; in Christinas music alone.

Carried down at first by word of mouth from the hushed tones of the early Christians in the catacombs of Rome, the first Pope, probably of the 2nd Century, decreed that the

"Gloria in excelsis Deo", the song of the angels, be sung in his church every Christmas morning. Of the many different churches, each had its own form of worship till the church heads became convinced that a service common to all would be a bond holding together the individual members as well as the different churches. So, many of them devoted their lives to that end, and were helped by some Kings and Emperors. Pépin, Charlemagne's father, and Charlemagne himself, looked upon such a service as a bond not only between the far flung churches, but politically, between the many and distant peoples of his Empire. There were two outstanding Church Fath-

ers who brought this effort to its peak. Saint Ambrose of Milan, of the 4th Century, was famous for his hymns, such as the one for Christmas, "Veni Redemptoris Gentium", and some others which are sung today. He is also credited with having brought from the Eastern churches the antiphon, one of the most effective forms for adding interest and holding the attention. The second was St. Gregory of the 6th Century, of Rome. He collected and selected chants and hymns and compiled them into Services for the Hours, the Proprium and the Ordinarium of the Mass, which are the bases for the services the world around for Roman Catholic churches.

Since Gregory's time, still others have been steadily added, for there has followed a succession of composers whose Christmas music has expressed the heights of that festival's joy, reverence and "good will toward men", in both Roman Catholic and Protestant churches.

Mystery-plays telling the story of the Nativity seem like spontaneous developments from as early as the 5th Century, but were at their height in the 10th and 11th. Supposedly they developed from the dialogue of the Officiates as they chanted the Introit, especially that for Christmas, such as "Puer natus est". The trope, "Quem Quaeritis", of the 10th Century, was originally prefixed to the Introit for Easter, but it has since been used as often for Christmas. Favorite subjects of later years were stories of the Saints, among whom one of the most popular was St. Nicholas (though without some of today's connotations). The earliest German play was of the 14th Century, and is in the manuscript collection of St. Gall.

The composer of the earliest Christmas hymn was a brilliant young man named Romanos, of Byzantium of the 6th Century. He was highly talented and was acclaimed "Maker of Songs", the highest title which could be conferred in that age for music and poetry. His "Christmas Hymn" is in the form of the "kontakia", a much used form in Byzantium, and is in the collection of the Cardinal Petra.

Looking forward from that time to the 9th Century, there, in a Byzantine nunnery, among its members in their habits of soft (Madonna)



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blue, was Kasia, renowned for her rare and original gift for music and poetry. Byzantine church music was composed for cycles of eight weeks throughout the year, each month having its own melody-pattern, and it was for her "November Hymns" that she was given "the Palm", the highest award of her day for song. Some of her hymns, with their "sticherae", on vellum bound between boards in a book about 34x 26x6 inches, may be seen in the Music Division of the main New York Public Library. One of her Christmas hymns, in the form of the "kanon" which by that time had replaced the "kontakia" of Romanos' day, is very especially prized for its remarkable originality, pointing as it does toward the much later sonata form.

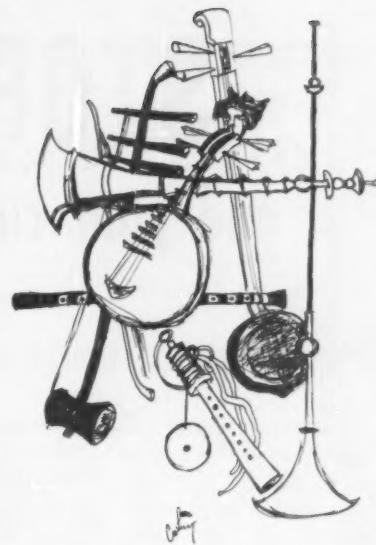
The "Laetabundus" melody of the 11th Century was for many years the pattern for widely different kinds of music—from drinking-songs and love-songs of the troubadours to a Christmas hymn by Gaultier de Coinci in the 16th Century. A copy of it, and of other music of the Middle Ages, may be seen in a book compiled by Friedrich Gennrich.

The 12th Century bequeathed to us Leoninus and Perotinus, teacher and pupil, who brought the musical riches of their native Florence to Paris, where they became, successive-

ly, organists at Notre Dame. They became the leaders of music in France, and made the Notre Dame School the outstanding musical influence. They were particularly famous for their development and use of the "conductus" form. Most of the music of their School which remains is listed simply as of the School of Notre Dame, but there is one Christmas "conductus" by Leoninus, and a "Beata viscera" by Perotinus.

In a contrasting climate, in the cold, far northern part of England, there was a rugged Saxon monk who became known as St. Godric (died about 1170). He had become a hermit in grief over the death of his sister, and the legend runs that one day after praying that he might know how fared this loved sister, he heard the soft flutter of wings and the words and music of "Christ and Sainte Marie" sung into his ears by angels. He wrote them down, joyfully, gratefully, and they may be seen in a collection in the British Museum. This story is reminiscent of legends and allegories about Romanos and St. Gregory. Romanos, the story goes, was so privileged as to be the recipient of a vision of the Virgin. As she appeared to him she gave him several leaves of vellum covered with poetry and music and told him to eat them. He devoured them, upon which his Christmas hymn poured from his lips. Many of the early paintings of St. Gregory show the dove of the Holy Spirit singing into his ear.

Meanwhile, not only did the people have their Christmas folksong and the churchmen their sacred music but kings, queens, lords and ladies also had Christmas music in their castles. The troubadours and their minstrels saw to that, though generally they gave little thought to composing religious music. But their religious even more than their secular music shows the influence of Spain, brought about by the Crusades. The trouvère conceded to have been their greatest was Adam de la Halle, who composed "Diex Soit", that Christmas song which was sung for centuries by French Children as they went to the almonry or castle or chateau or from house to house in the village begging for Christmas alms. Far back in the 5th Century the custom had begun of celebrating three masses on Christmas only—



midnight Christmas Eve, at dawn and in the day. The Bishops or Popes would go in procession from one to another of the three large churches in Rome singing one mass in each. That first time, the Midnight Mass for Christmas Eve had been celebrated in the Church of Santa Maria Maggiore; the dawn service in St. Anastasia; and in the full daylight, the Mass for Christmas Day in St. Peter's. It was thus that on Christmas Day in the year 800, after the final mass in Rome, the Pope surprised (?) Charlemagne by crowning him Emperor. And likewise William the Conqueror (1066) was also crowned King after all the glory of a Christmas Service, in Westminster Abbey. King Alfonso X of Spain, called "the Wise", had a tutor in the 13th Century for his son Sancho, whose name was Gil de Zamora, and whose obsession was collecting and setting legends about the Virgin Mary. Alfonso was a musician, and the two men worked congenially collecting and setting these stories. They were called "Las Canticas de Santa Maria", and four hundred of them remain.

In the 14th Century, the time of Dante and Petrarch, there were two men who were most widely influential in the musical world—Guillaume de Machaut of France and Francesco Landini of Italy. Machaut, called "Master of Masters", was the last great musician who wrote more than a little in the monophonic

(Continued on page 62)



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# They Fought for Palestrina

GEORGE F. STRICKLING

**T**O a musician, the name Palestrina brings recollections of superb 16th century choral music which earned for its creator the significant title "Principe della Musica." To the G.I. who fought the Herman Goering Panzer Division through its tortuous, narrow, hilly streets and alleys, Palestrina is just another Italian town of sad, painful memories. How has it happened that almost four hundred years after the death of a famous composer—Giovanni Pierluigi Sante—his name should appear on programs and his published works as "Palestrina", the place of his birth?

Last summer I headed my Volkswagen through the southeastern environs of Rome between pastel-colored modern apartments, twenty miles over good roads, the courses of which had been determined before the time of the Caesars, until a stone marker appeared with the name "Palestrina" and an arrow pointing to a city (about 8,000 population) snugly hugging the side of a rather steep mountain. Not even bothering to drop into a lower gear, I pointed the tough little VW up the steep streets, around sharp corners, and came to a stop before the city hall. Upon introducing myself to the officials, one of them accompanied me and we climbed still higher until we came to a bomb-developed parking place. Pointing across the



Photo, the Edmondson Studio

street, my companion called attention to a very wide, stone stairway with about thirty steps leading to a street which passed in front of an ancient, roofless, two-story stone house which was but a war-blasted shell. Above the place where a door should have been was a marble slab with this inscription:

IN QUESTA CASA  
NACQUE ED ABITO  
GIOVANNI PIERLUIGI  
PRINCIPE DELLA MUSICA

*(In this house was born and lived Giovanni Pierluigi, prince of music.)*

With movie and still cameras these facts were duly recorded in Kodachrome, after which I reverently entered this forlorn, hollow, historic dwelling. It was nothing—just bare walls, bare ceilings, gaping fireplace, with only the blue Italian sky above providing a suitable azure royal canopy. Some little children frolicked around the Americano and asked for candy and cigarettes. So this was the

house in which was born (1524) the greatest composer of Catholic liturgical choral music!

Pushing up the slope several more blocks, we came to the piazza where a tall marble statue of Giovanni Pierluigi Sante was dedicated in October, 1921. A few hundred feet to the left of the statue stood the venerable San Agapito, pock-marked with hundreds of small and large bright gouges made by modern machine-gun bullets and shells. Almost completely gutted, the interior of the church had been restored. The priest and the choirmaster came over and watched with quiet interest the picture taking, then invited me to a small café for refreshments. Noticing that my selection was a popular American soft drink, they ordered the same. Due to linguistic deficiencies, our conversation was certainly not the most brilliant, nor did we fully understand each other, but these churchmen were tremendously pleased that an American was interested in their city and, more specifically, in their great composer.

After visiting the church, noting the organ and places where Giovanni had started up the first musical rungs on his ladder to fame, they also proudly brought me to the old Roman ruins which have been excavated behind the church. With their warm "arrivederci" ringing in my ears, I turned southeastward along highway 6 toward a more widely known place—Monte Cassino. As a veteran of World War I, my heart quailed within me as I looked up those murderously steep slopes and imagined the man-made Vesuvius of fire, death and destruction that had swept downwards from its summit in 1944.

Perhaps the assault and final cap-

George Strickling has been since 1930 choral and instrumental director in various educational institutions, including the Cleveland Heights High School and the Case Institute of Technology. He has also served as clinician, adjudicator, festival director, composer, arranger and conductor of European tours. He is the author of "Music Literature," a textbook for senior and junior high schools, and of many magazine articles.

ture of Monte Cassino, with its famed mountain-top ancient monastery, was the most publicized, spectacular single event in the Italian theater of World War II. After its fall, our troops continued slugging northwards about ninety miles, weary and blood-spattered, through the mountains over highway 6 toward Rome, fighting their way through villages and past stone farmhouses until they came to Palestrina, plastered against the side of a mountain. Again the war-fatigued G.I. turned his haggard, whiskered face upward, always upward on these mountains, toward his enemy, as the latter fired down upon him from the safe shelter of stone walls, stone buildings and rock-hewn caves. No by-passing nor "leaving on the vine to die" tactics here;—the Germans had to be dug out and if, in the digging, the picturesque old church of San Agapito suffered terrible damage, well—"c'est la guerre". Plunging through cities and countryside drenched with art and ancient history, our citizen-soldiers had neither time nor inclination to dwell upon the esthetic or cultural values inherent in places they temporarily occupied. "Will I be alive tomorrow?" was their main thought.

Passage along the narrow street at the foot of those thirty steps was impossible as long as that machine gun and its operators were snugly nested in the little front room of Giovanni's home, firing point-blank over the sights at moving objects only forty feet away. Stealthily a G.I. wormed his way around the broken walls, squeezed his body toothpaste-thin into the hard cobblestones as he crawled on his belly across the open street; then, rising quickly, jerked the pin from the grenade and hurled it into the midst of the gunners.

Along the narrow valley below mountain-side Palestrina masses of infantry, tanks and other fighting troops were driving toward their greatest objective—Rome. The beaten Germans were retreating steadily through Palestrina, pausing time and time again in the streets and stone buildings to pour withering fire into the advancing allied columns, while Messerschmidts swept low over city and highway to bomb and to strafe moving objects.

One night the main German

forces south of Rome hurriedly withdrew northward, leaving only scattered rear guards to impede their pursuers, while small allied columns drove along the walled roads and through close-packed suburbs in hot pursuit. Cheering civilians tossed flowers and dispensed "vino" freely. In the city itself all crossings of the Tiber River were intact. By midnight allied troops had firm control of every bridge and by the next evening were pursuing the fleeing enemy far north of Rome as the Germans fell back on their next line of mountain defenses.

Thus it came about that American boys, who as tenors and baritones in our high school and college choirs had sung Giovanni's motet, *Adoramus te, Christe*, did not realize that the composer known to them as Palestrina was the famous man whose native city they had just successfully assaulted.

As I left this ancient town I thought of many warriors who had besieged and sacked it many times, among them Charles V, Rienzi and Garibaldi, but mostly of Giovanni Pierluigi Sante, once San Agapito's organist and choirmaster, who became Rome's leading musician and whose *Pope Marcellus Mass* established the model for choral services. I also reflected on the irony of fate that caused the greatest composer of Catholic choral music to be named for one of the most embattled cities of the world—Palestrina! ▶▶▶



## "JOHNNY JONES AT THE KEYBOARD"

(Continued from page 12)

mings. In addition to the usual performance we play music games, make recordings and have music quizzes with prizes.

Sometimes we have a "reverse" lesson. I become the pupil and the pupil becomes the teacher. I play his music—making some of the errors he is apt to make. When he hears his mistakes mirrored in my playing he is better able to recognize them in his own. As a wonderful and amusing adjunct, he has a fine chance to express any repressed hostility—and usually does, in high spirits.

Occasionally I write out a "mystery tune" and—reminiscent of the old radio show—offer a prize if, at the next lesson, the tune can be identified and played perfectly. The youngsters go to a lot of trouble with this, calling on friends and relatives for identification and practicing doubly hard to come up with an error-free performance.

I try with very young children to make technical exercises into imaginative games. Scales and arpeggios become "trips" (sometimes round trips) to the Coast, for instance. When we go slowly it's by car; faster by train; and when we really travel, it's by airplane—jet, of course!

Hard as it has always been to get the average youngster to practice regularly, it's a lot more difficult today with television and radio. More and more, the children seem to be growing up with such extra-curricular activities as pushing buttons and turning dials. Teachers are challenged as never before to make music study enjoyable and rewarding. Such efforts as I have made in that direction have, equally, made my music teaching enjoyable and rewarding. ▶▶▶

The Symphony of the Air has scheduled a series of recordings under the Decca label with Igor Markevitch and will continue its collaboration with Artur Rubinstein and with Josef Krips for RCA Victor. Among projects for this season is a Mozart concerto series.

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# Accordion Bands Can Be Practical

PIETRO DEIRO, JR.



WHEN really studying the situation, I find that the accordion band or orchestra is known almost exclusively by those directly connected with the instrument either through studios or teaching, but not so much so to the public and the educator.

So much has been said about the use of the vast accordion band literature and so much has appeared in various trade periodicals that this theory probably needs no further explanation to the up-to-date accordion studio. But the average music lover, educator and general public are at a loss to know just how much can be done with the use of this instrument in groups. As an example, while a few accordion bands have appeared on national T-V and radio stations, the performances have usually been dictated by the program itself and not by the capabilities of the group.

Just a few short weeks ago, one of the largest national T-V shows, among the top-rated, presented an accordion band who were national champions and winners of several contests with unlimited capabilities; yet, their performance could be classed as mediocre. All those familiar with radio and T-V programming

know that any group that appeared could not do so at its best, first because they would be forced to play a selection of probably a minute to a minute and one-half, forcing them to cut parts and make last-minute adjustments. The number chosen by the program director would be of the novelty type, showing more flying fingers than symphonic qualities. In the end result, a listener would consider the accordion band nothing more than a novelty similar to a band of kazoos.

## Possibilities Misjudged

As a result of presenting the accordion in this unfavorable light, the general public has not become aware of the tremendous possibilities of the use of this instrument in groups. They rightly misjudge its possibilities, simply because they have not been exposed to good performances.



The accordion on CBS-TV's "Let's Take a Trip."  
—Photo by Bruno

*Pietro Deiro, Jr., conducts one of the largest accordion music publishing houses in the world. Traveling extensively throughout the United States and the Continent, he has had a wonderful opportunity to hear the most outstanding accordion orchestras and soloists. As the second generation of an accordion family (his father, Pietro Deiro, Sr., was properly named "Daddy of the Accordion"), he continues as an exponent of the instrument and carries on the traditions of this famous pioneer.*

I only wish that it were possible to present an accordion orchestra through records, T-V or radio, just to be able to prove that novelties and "flash" are not the only things that can be done. Such selections as various original concertos, tone poems, etc., of which there are several, especially written or arranged for the accordion band, would clearly demonstrate all of the effects of range, tonal color and shadings which are possible.

In my many travels throughout America and the Continent, I have been able to hear orchestras which produce inimitable effects. Several years ago in Italy I was privileged to hear the Frontalini Orchestra and then recently in Germany, the Hohner Symphony Orchestra. Here are two amazing organizations which, I am sure, with their individual tonal color (not imitating a symphony orchestra but relying on the accordion's own color) would thrill the music critic. In America we also have many such fine organizations, among which are the Major Accordion Symphony, which last year won the National Contest sponsored by the American Accordionists' Association, the Molinaro Double Quartet and many others, which would do a great deal to convince the general public that the accordion band can produce an individual, complete orchestra sound, and do justice to any music written for it.

At the time of writing I feel that we are in an unfortunate position in that the vast majority (I would say about 99% of accordion bands) are composed of amateur accordionists  
*(Continued on page 71)*

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# Some Thoughts on Christmas Carols

PIERSON UNDERWOOD



-Photo by Harris & Ewing

FROM "Bethlem-Judah", as the carols call it, to Bethlehem, Pennsylvania, in Colonial America, where much of our own first music started, and so onward to the present day, is only a step in recorded time. Or so it seems at the Christmas season. The musical messenger, crossing this gap, is what we know today as the "carol". Yet carols, as such, have no necessary nor exclusive connection with Christmas, nor even with the Christian era itself. Many are far older, born in antiquity, and do not concentrate on any one season. Instead, they celebrate *all* the seasons, not only of the Christian but the secular year,—Advent, Epiphany and Easter, as well as the Nativity; and May Day and other popular holidays, as well as the Festivals of the Church. And they are of pagan, as well as Christian, origin. Some carols, for example, come from ancient dance-tunes, set to words, no doubt, far different from those we sing on Christmas morning. But the dancing tread of forgotten feet, stepping soberly or gaily, (as the first words may have dictated) still sounds in the music itself, as it does in nearly every carol.

For the carol was originally a dance,—to be specific, a round-dance, meant to be performed with choral

accompaniment. The word comes from the French "carole", or the Italian "carolare", both deriving from earlier originals as far back as Greece and Rome. And the dancing rhythm is still implicit, whatever the overlay of later centuries. This is true even of the carols set to sad or somber words, such as the lovely "Coventry Carol". And it is still more true of the frankly gay ones, the merry and dance-like lilting tunes, which comprise the majority of carol songs. In this connection, there is a charming story concerning the old "macaronic" (or mixed language) carol, *In Dulci Jubilo*. According to a 14th century writer, the words were first sung by angels to Heinrich Suso, the mystic, who was "thus drawn into a dance with his heavenly visitors". One likes to imagine that the good father danced his way into Paradise. But at any rate he was clearly prepared, whether in heaven or on earth, to converse with anyone he met in the two languages of the carol, German and Latin. Similarly, people today, singing carols anywhere in the world, speak essentially the same language,—the language of music and the dance.

When carol-singing, as we know it today, first began no one can say with certainty. Saint Jerome says there were carols in the Fifth Century. But if they were well-established then, their roots must have gone far deeper. Indeed, like the beautiful "Rose Tree Carol"—*Es Ist ein' Ros' Entsprungen*, first harmonized by Michael Praetorius,—they seem literally to have sprung from

seeds planted by royal David himself. In any event, carols and carolling were already widely popular by the dawn of the 14th Century,—the time when Latin, as a spoken tongue, was falling into disuse, and when the influence of the Renaissance was lifting the ban on "gaiety". After all, most of the carols, sacred or secular, are merry at heart. And it is hard to see why there should ever have been objection to this. Merriment is the last quality one would associate with the wicked, but one of the most natural to be associated with the good and innocent. Yet objection there was, both in England and America. The Pilgrim Fathers, at Merry Mount, in 1628, banned both "Carolling and Maypole Dancing"; and so did Cromwell, across the Atlantic. But the carols survived, like bird songs and other natural expressions of feeling, to come once more into full appreciation in our own twentieth century.

Are carols of "folk" origin? In the popular view, most of them are. Yet every "folk song", so-called, however changed by later generations, must at some time have had a composer. And in the case of many, we know who he was. Martin Luther was one. The Luther family had a pleasant custom of holding their own private Christmas entertainment every year on Christmas Eve. *Vom Himmel Hoch* (*From Heaven High*) was one of the airs Luther used, if he did not, in fact, write the melody himself. In any event, Bach later used it, in the *Christmas Oratorio*. And other

(Continued on page 69)

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Pierson Underwood is at present program director of Radio Station WGMS, Washington, D. C. Active in many fields, he was a member of the original staff of TIME Magazine, as well as a member of the State Department during World War II. Mr. Underwood has contributed much to music, notably through the League of Composers and as a member of the Underwood-Perry writing team.

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NOVEMBER-DECEMBER, 1957

29

# Industry's Interest in Music

JULIUS BLOOM

**S**TATISTICALLY, music in America looks healthy,—(good music, serious music, as opposed to "popular" music which, by its very definition, takes care of itself very nicely, without consulting fever charts.)

Never mind the actual figures. We all know of the tremendous upsurge in the sale of records, thanks to LP and high fidelity. Concert courses have sprouted everywhere from seeds planted, in the main, by determined field workers emanating from the organized audience corporations in New York. Towns which cannot support television stations take pride in their symphony orchestras, reduced semi-pro versions of our major ensembles but packing, nevertheless, a good deal of sound into an evening's concert.

And so the statistics go: the sale of musical instruments, the number of school bands and church choirs, the burgeoning of summer festivals in areas previously known for *dolce far niente* but little else.

Oddly, these statistics bring no comfort to a host of talented young artists who cannot make a living through their gifts; to a number of "established" artists who would barely make a living were it not for teaching or coaching on the side; to harassed orchestra managers intimidated by mounting deficits; to composers dwelling in ivory towers through no desire of their own; to

*Julius Bloom has been famous for years as the efficient manager of the Brooklyn Academy of Music, where so many great artists and musical organizations have been heard in concerts. He is now directing the new National Institute for Music, Inc., sponsored by the second oldest trade association in America, the United States Brewers Foundation. The headquarters of the Institute are at 551 Fifth Avenue, New York.*



—Photo, Irving Kaufman Studios

local impresarios of our larger cities who resign themselves to a labor of love, if they can afford it, because they can no longer enjoy a reasonable margin of profit commensurate, say, with the earnings of a moderately successful physician.

Our concert life, as a branch of the national economy, does not represent a major industry, yet through it flow millions of dollars. Its consumer market is growing, a fact which should augur well for the future. Its "products" benefit from increasingly clever packaging. Its distributors are skilled merchandisers.

If the concert field must justify itself exclusively as a business, then it should police itself until it reaches the proper equilibrium in dollars and cents. Gifted young artists, if they cannot make the grade, should turn to more promising industries; orchestra managers might just as well call in the efficiency boys and trim their sails accordingly; composers should feed the lusty appetites of Hollywood, Broadway and TV (and be fed in return) or be satisfied with

a modest faculty post on a campus; and the local impresario should realize he is a vanishing race, a rugged individualist in an age of automation.

This is obviously not the answer we seek.

Of course our concert life must conduct itself in a businesslike way. But let us not equate music with business. Music, as a cultural phenomenon, is an end, a goal, an expression of what we mean by "the good life." Do we ask a museum to be self-supporting? Do we expect our churches to show a profit in anything but righteousness and the saving of souls? Business is a vehicle, in our society a most effective vehicle, for conducting us to a social end, but it is not an end in itself. Our leaders of industry would be the very first to make this statement; in any event, many of them have practiced it in their deeds.

## Businessmen of Music

Music has its businessmen too: the concert manager, the publisher, the record and instrument maker, the retailer. It has its professionals: the teacher, the performing artist, the composer. It has its labor unions, trade journals and conventions. They all serve a larger purpose. We might call it the culture of a nation, if you are willing to accept "culture" not as a cosmetic on the face of the nation but as the very tone of its nervous system.

The culture of a nation means its people and their image of themselves. If that image is distorted or ugly, the culture is distorted or ugly, and the artist becomes its slave. Permit creative imagination to reach the people, by means of the free

(Continued on page 70)

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# Johann Sebastian Bach and Jazz

GEORGE SHEARING

THE fusion of jazz with the classics seems inevitable if not imminent. Had he been alive today, Johann Sebastian Bach would undoubtedly agree. His melodies, for example, the way they move scale-wise, indicate a facet of his brilliance of course, but they also show compatibility with what we of the jazz movement call "bop improvisation." Much of his usage paralleled what is being done by the more accomplished jazzmen of our time, such as the late Charlie Parker, Bud Powell and Miles Davis.

Take the bass parts Bach wrote. They were unquestionably tremendous. He was very fundamental in his bass writing. I have no doubt that Bach would have been one of our greatest contemporary musicians if his life span had suddenly been transposed to our era of history.

The quest for a more substantial position in the realm of music has been a continuing campaign on the part of all thinking jazzmen. We have long ago rid ourselves of the taint of gin and bordellos and illiteracy, and what has emerged over half a century is a unique contribution to the arts and a spirited if not wholly recognized music that boasts a native distinctiveness and freshness that has given great vitality to America's musical influence throughout the world.

I think the time has come when jazz, *per se*, should have its repre-

sentation in the concert halls—in compositions, in performers—not as an off-beat booking to fill in between symphony concerts or as a stop-off for a touring caravan of record stars, but as a fundamental part of the programming in a concert series and in the college music curricula.

I am not a crusader or a rabble-rouser or a cultist. But some of the stigma associated with jazz, in fact most of it, is the result of musical bigotry and an unfair or incomplete analysis of both what is being achieved and the talents of those who are achieving it. We need a man of the stature of Bach to give more of the classical form and direction to modern jazz. Perhaps that is a far-fetched assumption and not an apt comparison to some, but I have unbounded admiration for Bach, and his music, studied carefully, gives the jazzman more of a kindred spirit than the works of any other early composer.

## The Bach "Swing"

Bach's writing cannot properly be called "swinging", but the music of one of his sons, Karl Philipp Emanuel Bach, is in part. In fact, there are actual Charleston beats in the younger Bach's compositions.

In my travels I am put in constant touch with capable young musicians who are thinking seriously about elevating jazz, and are studying and striving in that direction. This element of studious, dedicated musicians may not have been as prevalent in the early days of jazz, but now that it is here it seems only fitting that jazz be given more attention by the critics, the scholars and all others who influence musical opinion.



My own ambition is to write a fugue which would be legitimate in the concert sense but which would also "swing". I can improvise contrapuntally, but in doing that I necessarily violate a certain number of rules. Everyone improvising fugues runs into the same problem, with the possible exception of a few classical organists. But I am determined to discipline myself by learning the rules so thoroughly that my fugues will be legitimate in construction. I know they then can be made to "swing."

Approaching this goal as a jazz performer, I realize that if something is preconstructed and thought out it is more likely to inhibit the performer than the usual spur-of-the-moment improvisation employed by most jazzmen. But I do feel that in sacrificing a small degree of the pure "swing" of such a fugue, jazz can project more of its essential musical integrity and thereby broaden its appeal upward to the classical level. My recent recordings for Capitol tend to bear out my gradual transition from totally improvised jazz to a more studied kind of musical exercise. My quintet, of course, has never fallen into the category of so many jazz combinations which de-

(Continued on page 47)

*George Shearing is one of the best known contemporary exponents of real jazz in all its forms, both as a brilliant pianist and as leader of the famous George Shearing Quintet. His work is familiar on records as well as through his personal appearances on the concert stage and elsewhere, before appreciative audiences of every type. This article is a significant confession of faith by a recognized musical genius.*

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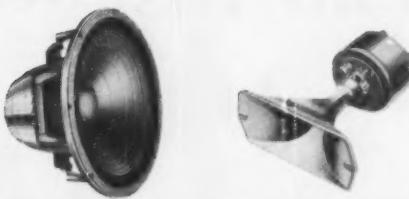
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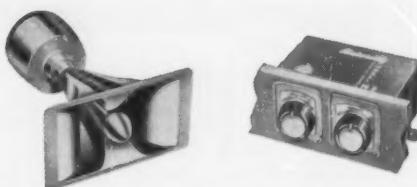
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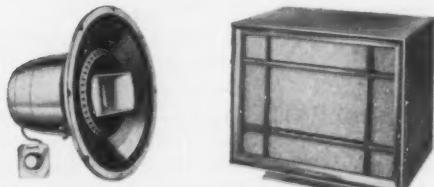
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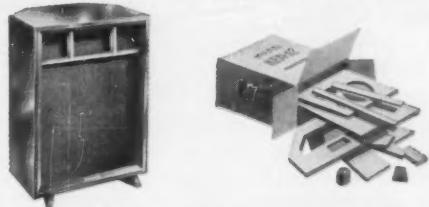
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# Who Discovered Music?

MYRON S. BLUMENTHAL

I HAD occasion to refer recently to J. W. N. Sullivan's profound study of Beethoven and was stirred by the basic question stated in the opening chapter, *Art and Reality*. In it Sullivan shows that our thinking and feeling have been so largely conditioned by the scientific age that we have come to believe that "truth," "reality," "fact" are generally experienced or demonstrable through the scientific approach or method. But, says Sullivan, "The artist gives us a superior organization of experience. But that experience includes perceptions which, although there is no place for them in the scientific scheme, need none the less be perceptions of factors in reality. Therefore a work of art may communicate knowledge."

That challenging statement led me to some further speculations on the appeal of music. Could it be, I found myself wondering, that music, in its own way, presents problems and offers solutions similar to those of literature? Perhaps there is a common denominator of all the arts—the vicarious overcoming of obstacles. While this process seems fairly clear in literature, is not our pleasure in music (and the sense of fulfillment experienced) also the result of a sequence of tension and release?

Now this is not an attempt to

rush in with answers where musicians fear to tread. And yet, the sense of satisfaction at the conclusion of a fine symphony or quartet is strangely similar to the relief we experience at the end of a good story or play. Furthermore, music, for all its earthiness—and etherealness—is not "natural." What we now call music—compositions for instrument or voice—is, it seems to me, a highly artificial construction. I can understand the emergence of words and development of language and literature. Early humans had thoughts and wants and began to express them with simple grunts and sounds which evolved into words and language. Music was not similarly "necessary." Nevertheless, it satisfies deeply and basically in the same way as literature—chiefly stories and plays.

Our difficulty here is that of attempting to describe or explain one art in terms of another. But perhaps attempts can be made to clarify or explain feeling in words. Certainly the "problems" presented by literature are different from those presented by music, but there may be similarities in *method*. After all, they are both arts of and in time. Is there not in both cases a build-up of tension and then resolution? First there is the proposition, then it is restated and becomes involved, and finally comes the sweet return to the original proposition.

Now that, I submit, is very pleasant in a world where few actual problems are resolved so simply. But they can be and are in stories and music. This sort of speculation may seem rather remote from or extraneous to the subject of music-pleasure; but when you consider the intense pleasure that is initially aroused,



the sustained interest (tension) that follows and the emotional satisfaction that ensues, perhaps the basic pattern emerges—a pattern basic to all art, but mysteriously and intricately concealed in music. Therein lies the special appeal of music.

I said above that music was not "necessary," as is the expression of wants in words. Well, to speculate on what is really necessary to an organism as complicated as the human being is a pretty question. Were there not in early times individuals who thought and felt in terms of sounds, who loved sounds for their own sake? Today we call them the auditory type. Those individuals who, through sounds and words, like to conjure up their own images and impressions, are generally more advanced, culturally and esthetically, than members of the visual group, who tend to rely on pictures. This is true regardless of the subject matter. Compare the former trashy "dime novels" with the present "comics." The subject matter is pretty much the same, but there is an important difference. After all, some cerebration, little though it may be, is required when, for example, you hear or read, "Deadeye Dick took out his trusty six-shooter and ten Indians bit the dust."

But what effort is required if you merely depend on a picture of those Indians? (Therein lies the menace of comics and television. It is not so much the subject matter as the re-

(Continued on page 74)

# BILL HALEY

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# A Famous Italian Lady

GEORGE R. MAREK

SHE is fascinating. She is beautiful. Yet many consider her features too regular for complete beauty, her mien too soft for enduring loveliness. She is eager as a child to give pleasure. Yet there are some who find that she is overeager and that she dispenses her favors a little too readily. She is capable of noble and composed emotion, of aristocratic behavior in the presence of sadness. Yet at other times and for not completely convincing reasons she becomes overwrought. Then she dashes with quick steps into all four corners of the room, she pulls her hair, she sobs and sheds thick, glossy tears, tears more sweet than salty. Her actions do not always make sense; at times they seem unreasonable. Yet her behavior follows a logic of its own. She will renounce a good man who has committed only the slightest of discourtesies toward her and yet will be faithful to a lover who persists in offending her, who commits the most boorish infidelities, and who is unattractive to boot. She is likely to swoon at a slight brawl, but she is also likely to look with equanimity on the sight of a gory battlefield. She is passionately fond of masquerades and adores dressing up in various costumes, being sure each time that she is not going to be recognized. She shares with other



females a love for beautiful clothes, for stylish pageantry and for jewels. She is not infallible in distinguishing diamonds from paste. She is almost always interested in love, but she is by no means capable of sexual love only. She believes that all mothers are good, all white-haired people worthy of respect. She meditates on disease and is especially sympathetic to tubercular patients. But she can at once drive away her morbid thoughts and can smile and be gay. Her voice is her best feature. She has it under control at all times, she uses it with complete skill. She whispers adorably, she pleads irresistibly, she commands majestically, and she tells a story well. When she is in a tight situation, she uses that voice; it touches our hearts and we come to her aid. But once in a while that voice, so seraphic, so supple, and so warm, rises to a shrillness and breaks out in accents of vulgarity which

make us suspect that she has spent a considerable part of her life in the marketplace. She is loved by many people; indeed, people of the most diverse tastes, education, temperament, nationality, and degree of worldliness are united in pronouncing her charms. A man can be a simpleton and love her; a man can be a scholar and love her still. Yet there are some reasonable and knowledgeable people who despise her and, worse still, find her boring.

This is Italian opera. ▶▶▶

(Copyright © 1957 by George Richard Marek)

The Wayne State University Theatre has been selected to represent this country in a ten-week tour of India. The company will perform at ten Indian universities during February, March and April, and will travel under the auspices of the President's Special International Program for Cultural Presentations, which is administered by ANTA.

Oscar W. Demmler, director of instrumental music for the Pittsburgh Board of Education from 1937-1955, has been appointed visiting assistant professor of music history and literature at the University of Pittsburgh.

The fourth annual All-Eastern Band and Instrumental Clinic will be held February 7 and 8 at the U.S. Naval School of Music, U.S. Naval Receiving Station, Washington, D.C. For details concerning the clinic, write to Lieutenant O. L. McMillan, USN, Officer in Charge.

George Marek is Vice-President of the RCA Victor Record Division, music editor of "Good Housekeeping" magazine, author of several books and a frequent panelist on the Metropolitan Opera Quiz. This is an excerpt from his newest volume, *THE WORLD TREASURY OF GRAND OPERA*, published by Harper & Brothers and used by permission of the author and his publishers.

**S**hould music educators recommend clarinets of wood or substitute materials to beginners? For the 9 out of 10 who are reasonably careful, we believe you can conscientiously recommend a Boosey & Hawkes Edgware, the grenadilla wood clarinet that's as practical as it is professional. As tens of thousands of student-owners can testify, *Edgware is one wood clarinet that takes a lot of abuse.* That's because forged nickel silver keys and double lock posts provide the strength to resist rough handling. And, Edgware's specially treated grenadilla wood (joint-ends metal capped) resists cracking due to variations in heat and moisture. The payoff? Your clarinet section has that *true woodwind tone* that's possible only with genuine wood clarinets. Students are prouder, happier with real professional clarinets. Also, parents are spared the expense of buying another clarinet after the student learns to appreciate the difference. Write today for free literature and name of your nearest BRUNO dealer.

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# Music Educators' Round Table

Conducted by **JACK M. WATSON**

(Indiana University School of Music)



WITH interest in music ever increasing and its dissemination growing wider and wider, what are the employment opportunities in the field of music? In this period of business expansion and prosperity (when the arts as a means of living are especially challenged with luxury-giving competition), what sort of chance has the aspiring young musician to make a living in this wide and varied field? These are serious questions and questions that need careful, forthright attention. We can't hope to answer them in this or in subsequent "round table" discussions. But to shed some light on the issue, we have invited four persons of unusual experience and insight to discuss the problem from the standpoint of their respective fields of activity.

-J.M.W.

## TEACHING MUSIC

William R. Sur

MUSIC education as a career has undergone a remarkable development over the years. From a modest beginning by a small group of musicians who believed in the

value of music in the education of children, the profession has grown to include approximately 50,000 school music teachers. There are many opportunities open to those interested

in a career in music education. Positions exist for State Supervisors of Music, City Directors of Music, City Supervisors, Consultants or Co-ordinators of Music, elementary and secondary school vocal and instrumental teachers and specialists, and music education specialists for college and university teaching.

The beginning teacher's first position is usually in a small community, where all the elementary and high school music teaching is assigned to one teacher. For this reason an increasing number of undergraduate training programs prepare students for both vocal and instrumental teaching.

However, many small communities prefer a broader and better developed music program. These schools

offer opportunities for beginning teachers to secure positions as vocal or instrumental specialists. In the smallest of these schools, one or both of the music teachers may also handle part-time teaching of another school subject.

The present shortage of school music teachers has opened up, in the larger school systems, positions that previously were restricted to experienced teachers. This is particularly true in the elementary and junior high schools of the larger school systems.

Opportunities for positions of greater responsibility in the public schools and in colleges and universities are available to the teacher with successful experience and advanced training. Most of these positions require the completion of a master's degree, and for some a doctor's degree is necessary. For the teacher who plans a career in the college or university field, the master's degree is a must, and many such institutions will not consider applicants who have not earned the doctorate. In the not-too-distant future all college and university staff members in the field of music education will be required to hold the doctor's degree.

When does one start preparing for a career in music education? Certainly before the college level, and ideally before the high school level. What happens to boys and girls musically and educationally in

the junior and senior high school classrooms and in the private music studio is extremely important to those who plan a future in teaching. The General Music Class, courses in music literature and music theory, the vocal and instrumental ensembles and private music study are recommended as a part of the pre-college training. Piano study continued throughout the high school years is of great importance to the student, regardless of what his major performance interest may be. Those interested in music education as a profession must develop themselves musically as much as possible during their high school years.

Far too many university courses in music theory, music literature and applied music start instruction at a level which is much too elementary for professional training in music education.

The Commission on Accreditation and Certification in Music Education of the Music Educators National Conference has developed an excellent guide to a suitable four-year training program leading to the bachelor's degree and satisfying the licensing requirements of most states. A summary of these recommendations follows.

### I. General Culture:

Minimum requirement: 33% of the total number of credits or hours required for an undergraduate degree. This would include: a) Non-

music subjects, including a non-music minor if required; b) Any psychology course other than educational psychology; c) Music literature, appreciation and/or history; d) The basic type of courses where required, such as humanities, social sciences, natural sciences.

#### 2. Basic Music (Theory):

Minimum requirement: 14% of the total required. This area includes courses such as music-reading, ear-training and dictation, (melodic, harmonic and rhythmic), keyboard harmony, harmony (part-writing), form and analysis, instrumental and/or vocal arranging, counterpoint, composition.

#### 3. Musical Performance:

Minimum requirement: 33% of the total required. Included in this area: conducting, ensembles, large and small, major performance area (voice, violin, cornet, clarinet, etc.), minor performance area, functional piano facility.

#### 4. Professional Education:

Minimum requirement: 20% of the total required. This area to include music education methods and materials, observation and student teaching, professional education courses aside from music education.

Successful teachers with experience in the field urge those who are preparing for a career to:

1. Secure a well-rounded and thorough education as musicians. One must be a competent musician before accepting the responsibility of teaching music to boys and girls.

2. Learn more than one instrument. Do not neglect the piano. Gain a practical facility at the keyboard.

3. Elect English composition, speech, and dramatic courses. The music educator needs much skill in speaking and writing. Staging of public performances is an important part of the job.

4. Study the entire field of music. If you are a vocal major, learn all you can about instrumental music. If you are an instrumental major, learn all you can about vocal and choral music.

5. Apply yourself with diligence to professional education courses, particularly those in educational psychology and child growth and development.

Opportunities for those competent

in music education are unlimited. These opportunities are greater each year, as the school and college population continues to increase. A more complete statement concerning a career in music education may be secured by writing to the Music Educators National Conference, 1201 16th St., N.W., Washington, D.C. for a copy (\$.30) of *Your Future as a Teacher of Music in the Schools*. ►►►

*William R. Sur, Chairman of Music Education and Professor of Music at Michigan State University, has taught vocal and instrumental music in the public schools of Indiana, New York and Wisconsin, and is a former member of the staff of the School of Education, University of Wisconsin.*

*Professor Sur has been active in the affairs of the Music Educators National Conference and has edited several of the Conference publications. He is the author (with Charles F. Schuller) of "Music for Teen-Agers", to be released by Harper & Brothers, New York, early in the spring of 1958.*

New inventions widen the dissemination of music. It is difficult to anticipate trends so that the timing of published works may bring continued success. Too much of the pioneering spirit may bring financial disaster. Conversely, too static or conservative a policy may produce the same end result. Although it is self-evident to say so, a nice balance must be preserved to maintain the support of your old friends and to appeal to the more venturesome without whom there might be little progress in our attempts, as Dr. James Mursell so aptly phrases it, "to raise the level of human quality."

How does one prepare to become associated with music publishing? Make sure that you have chosen parents who like music, some kind of music, and even play or sing. They will give you the opportunity to study piano or another instrument and hard-heartedly require you to practice when you would far rather play outdoors.

Your classroom teacher or music supervisor very wisely lets you "fool around" with the rhythm instruments when you are in the grades. You sing songs and discover you are learning to read music notation correctly. You hear a great deal of music on phonograph recordings and on the radio and television in school and at home. Gradually you discover that music speaks to you in a very personal language that is your very own. ("How did that composer know that his music spoke to me, to my heart's desire?")

You sing in the high school mixed chorus and play in the orchestra or band. You elect a course in the "rudiments" of music and another in music appreciation. You attend symphony concerts, vocal and instrumental recitals and operas, whenever available, until you have at least a superficial knowledge of the basic tools of composition and the bewildering expanse of the repertoire of music.

This is an age of specialization. Is the whole man whole who specializes before he knows something about the broad outlines of human history and accomplishment? Even the technical schools are now requiring courses in literature, history, appreciation of the arts, etc. The conservatory student who plans an artist's career finds that he must take

## MUSIC PUBLISHING

Charles E. Griffith

THE role of the publisher is closely akin to that of the teacher. Each ideally strives to contribute to the fulfillment of living.



The publisher has the world potentially for his classroom, the teacher but one classroom at a time. Each ideally should look on his profession as first choice for dedication of one's life.

Publishing, as a career, should be construed in the larger sense of including all persons engaging in the creative aspects of making music available in printed form. The reader who recommends the manuscript for publication, the editor, the consultant, the sales representative—all are publishers, as well as the executives who are responsible for the direction and supervision of the departments and the affairs of the business as a whole.

Publishing is a precarious enterprise. It is filled with calculated risks. Public taste changes. Educational curricula, based on new research, change to meet human needs.

more than the courses in music. Indeed, the problems of the world need the educated man, educated on the broad base of human values, to find solutions irrespective of the essential specializations.

So you take a liberal arts course in college, continuing your courses in music and perfecting your executant musicianship. The A. B. degree is only the beginning of a life devoted to specializing in the chosen area of music as graduate study. Perhaps you decide to take a teacher-training graduate course and are anxious thereafter to get into classroom work. You find that your own enthusiasm for music and your musicianship spark into flame the active participation of your students. You write a song for your teacher and the manuscript is returned with a notation: "Make your apologies to Mendelssohn." The late Arthur Foote spent more than a year in perfecting one modulation in his Ballade for violin and piano. However, the finished manuscript smells of no midnight oil. As an artist he was in no hurry to rush into print until his artistic convictions were satisfied.

You apply for a position in a publishing company, for which you feel you are prepared, with an opportunity for advancement. You are accepted. Your college marks and perhaps your music manuscripts suggest that you are skilled in the technical requirements of publishing music. Your success in teaching is an additional advantage. But do you know from first-hand knowledge what will appeal to your company's customers? Your company specializes in some particular area in music publication. Your training period begins with a study of the catalogue. You play or sing the new titles and become familiar with the standard "best sellers." You study the teaching techniques provided by the authors and editors. You are so convinced of the superiority of the material that your in-service salesmanship course heightens your enthusiasm to tell the world about it.

If your company has retail music store outlets, your further training may place you behind the counter, or you are sent out on the road as a salesman and demonstrator. Your skill and professional approach place you in great demand as a consultant.

The editorial department asks you

to review manuscripts, both solicited and unsolicited. Your reviews, based on training and experience, are objective and helpful in determining policies and, in individual cases, revision, acceptance, or rejection. The quality of your work, your character and your human approach to people combine for recognition.

Before you know it, you are in line for promotion to an executive position. You have broadened your teaching to encompass humanity, where music offers an inexhaustible resource to those who love it. ▶▶▶

*Charles E. Griffith, first Vice-President and music editor of the Silver Burdett Company, has just rounded out forty-two years with that organization. During that period he has directed the activities of numerous music education workshops and summer schools, and has contributed greatly to the furtherance of music education both in this country and abroad. In recognition of achievements in music publishing and in foreign relations, Dartmouth College recently awarded him an honorary doctor's degree.*

## A CONCERT CAREER

**Flora Walker**

MUSIC today is both an art and a business. The artistic levels are high, and from a business angle there is great competition. The person who enters the field of music must be thoroughly equipped and have a background of some practical experience. He must be ready to face his future career with a practical viewpoint and be ready to give value for value received.

The young person who has spent several years in a music school preparing for such a career must eventually face the fact that he must make a living, search for the opportunity of being heard, and start doing the thing for which he has been training for so long. America's network of leading music schools and the development of music departments in our colleges and universities has laid a sound groundwork of all-round, classical education, musical technique and performance experience.



An important factor in the increase of musical opportunities is the superior quality of talent offered to the public. Compared with thirty years ago, the growth of musical interest is phenomenal. Three times as many concerts are given in the United States and Canada in any given year as in all of the rest of the world together.

Not only in the large cities are concert opportunities available, but in hundreds of smaller cities and towns one finds flourishing locally organized concert groups. These organizations must be supplied with concert artists, vocal and instrumental ensembles, symphony orchestras and ballet groups.

In the orchestral field there is a steady market, not only for permanent positions in the orchestras, but also for solo artists for concert engagements. The hundreds of symphony orchestras being nourished in the smaller cities provide opportunities for the new and younger vocal and instrumental artists.

Summer festivals have sprung up like mushrooms, and one finds large colonies of musicians studying, experimenting and presenting operas, symphony orchestra concerts, choral and instrumental ensemble concerts and individual solo artist recitals. The major radio network musical programs, the TV opera presentations, the great upsurge in the recording field—all open up opportunities to the artist. There is hardly a place in this vast country that has not been exposed to the best in music, through radio or television or live concerts. In fact, both indoors and out, our country is filled with the strains of beautiful music, twelve months a year.

There are three component parts in today's musical scene: composer—performer—audience. We cannot have one without the other two. For more than two hundred years, under the patronage of European royalty (or we might say "government subsidy"), the development of composers and performers was in remarkable ascendancy. That era bestowed upon mankind one of its greatest blessings by fathering a creative period that brought forth a storehouse of musical treasures, which served the people abundantly, once they were awakened to the joys of listening.

The last twenty-five year cycle has

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## THE STUDY OF FUGUE

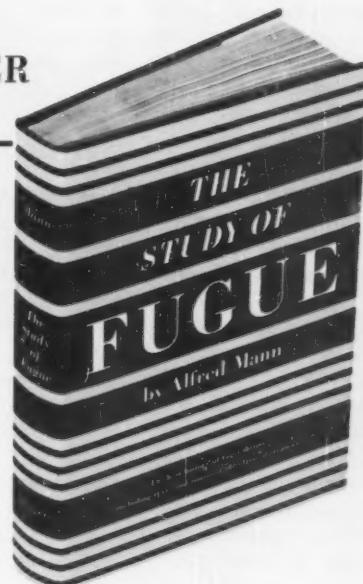
By Alfred Mann \$8.00

This definitive book is a "must" on fugal teaching from its very beginning to the present for both music student and music lover. Illustrated with more than 200 musical examples, the book begins with an historical survey which shows the origin and development of all the concepts, rules and practices in the study of the fugue.

The second section is composed of selected translations—with introduction, critical commentary, and musical examples—of the four classical works which have become the basis of the study of fugue: *Steps to Parnassus* by Johann Josef Fux; *Treatise on Fugue* by Wilhelm Friedrich Marpurg; *Fundamental and Practical Essay on Fugal Counterpoint* by Giambattista Martini; and *The Study of Composition* by Johann Georg Albrechtsberger.

"... a synthesis of fugal teaching with its own reference library built in. . . . Mann keeps the subject important—history speaks for the author."

—Dr. Kunrad Kyan, Chairman, Douglass College Music Department.



## TRAINING THE BOY'S CHANGING VOICE

By Duncan McKenzie \$3.75

Here is the first book ever to cover fully the important question of how the youthful singer can continue singing during the two or three years that his voice is changing. Not so long ago many authorities would have phrased it "whether he can continue singing." For the traditional (English) theory is that the safe method is simply for the boy *not* to sing during this period. The more modern (American) theory, evolved from the junior high school music program, has developed the so-called "alto-tenor" plan, which allows him to continue singing.

In balancing the advantages of the alto-tenor plan against those of other methods, the author, an experienced and well-known musician, presents a detailed description of how the plan works, with many case histories to document his conclusions. He cites in detail the experience of many choral organizations, both secular and religious, in England, in Canada, in several American states. A book fascinating to read and eminently practical to use.

"... should be required reading for all vocal teachers and musical educators generally."—*Library Journal*

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By B. H. Haggin \$6.00

"A unique book, one that will be a help and joy to many people."—*New York Times Book Review*

It never attempts to force upon you the writer's opinion of a piece of music. It never once assumes that reading about music can take the place of hearing music. But if you will let Mr. Haggin's book be your companion as you listen to the many musical works discussed, you will surely find yourself understanding more, enjoying more of many works by many composers than you have ever done before. And, the book concludes with 113 pages of listings of the finest recordings available of every work discussed.

Says Mark Van Doren: "It is Haggin at his best. . . . There is no critic more illuminating, none as infectious when it comes to praise of masterpieces. . . . The plan of the book is delightful: an introduction on the function of the critic, then chapters on the meaning and form of music, then chapters on composers, then a final chapter on criticism, and last the notes on recorded performances."



RUTGERS UNIVERSITY PRESS, New Brunswick, New Jersey

seen in North America a new kind of development. Paternalism has all but vanished, and in its place has arisen a vast array of people assembled to listen to great music—and paying for the privilege. Concert audiences have sprung up everywhere. Symphony orchestras have been nurtured by the hundreds. Music has assumed a new importance in the schools. This has been a period marked by the greatest increase of music lovers and audience expansion in all history. Music has now become the pastime of the many instead of the privilege of the few.

All this growth requires the services of the musician. The opportunities are many for those who are able to compete and produce. The most direct way of entering the "market" is through affiliation with one of the many managerial offices in New York City. One must make his own personal contact, be ready for auditions, and then through training, personality, courage and power of endurance learn how to survive those first few months. A concert career is far from easy. There are hardships of constant study, long periods of travel under all sorts of situations and conditions. But the reward is great when the lights go on, the curtain opens, and one faces an eager audience awaiting a program of music—which can be beautiful only if given by a thorough and inspired artist. ▶▶▶

*Flora Walker, since 1956 Manager of Musical Attractions for the School of Music, Indiana University, was associated for many years with Community Concerts. In the capacity of Booking Manager, she had the opportunity of becoming closely acquainted with all of the concert artists and their problems and opportunities. In the capacity of Vice-President and manager of field activities throughout the United States, Canada and Mexico, she handled public relations in more than 900 cities, and thus is thoroughly acquainted with the broad opportunities for well trained and talented artists.*

The 33rd annual meeting of the National Association of Schools of Music will be held at Chicago's Palmer House, November 29. Officers of the Association are E. William Doty, President, Thomas Gorton, Vice-President, Burnet C. Tuthill, Secretary, and Frank B. Jordan, Treasurer.

## SHOW-BIZ NO-BIZ?

Milton Kaye

BILL MAULDIN has Willie say in one of his cartoons, "What d'ya mean this ain't the most important hole in the world? I'm in it!" Perhaps we can draw a non-selfish moral from Willie's words. If the individual is concerned with his own success, that very success can be a power for good in the service of others. Failure in a career is not only a personal tragedy, but the world also loses what could have been a force for good elsewhere. Let's take a look at some of the opportunities and some of the problems that may determine whether success or failure may face the young musician who seeks a career in TV, Radio, or the Recording field.

First, let's see where the opportunities are likely to be. Radio and TV programs that employ musicians operate mainly through networks, kinescopes and tape rebroadcasts, and New York and Los Angeles are the cities where the networks and recording companies maintain headquarters. In all other cities the volume of work is negligible.

Then there is the necessity of being affiliated with the proper federation. For singers and actors, membership in the American Federation of Television and Radio Artists (AFTRA) is mandatory. Instrumentalists, arrangers and copyists must join the local branch of the American Federation of Musicians (AFM). Fifteen hundred singers are listed as "Active" in AFTRA's New York branch; the number of inactive, non-dues-paying members is considerably greater. The membership in New York Local 802, AFM, is a little over 30,000. Of this latter number, fewer than a thousand are estimated to have full-time employment as players, arrangers and copyists.

Singers work on a single engagement basis for live shows, and they may enjoy periodic repayments (residual benefits) if the program is repeated. Most instrumentalists work on a per job basis also. And in addition,

each of the three major networks, CBS, NBC, and ABC, maintains staff orchestras of at least forty men who earn about \$200.00 for a five-day, twenty-hour week.

What are the major requirements for success in the field? Probably talent and technique in about equal proportion. We are all blessed with talent in varying degrees and kinds, and the person with marked musical talent is especially sensitive to differences in pitch, timbre and rhythm. He remembers phrases easily and indicates a creative ingenuity through mimicry and improvisation. The raw material of talent must, however, be refined into a useful expression through technique. This discipline results in a secure command of instrument or voice. In the fields of TV, radio and recording, there is special need for well-rounded musicianship, as indicated by quick and sensitive sight-reading.

Helen Hobbs Jordan, well-known teacher and author, feels that a performer should be able to recognize immediately the clef, key, metric signature, note of scale and beat on which music begins—and that he should sense immediately the style and the way the part actually sounds. She has noted a lack of skill in aural and keyboard harmony, meter and rhythm even in many of her successful professional students.

On the job, conductors have no time to give individual music lessons. Because of the huge cost of each rehearsal minute, the director demands and gets good, quick reading, thus allowing him time to integrate the parts and achieve an effective ensemble. Arrangers must be ready to make last-minute changes. Instrumentalists must be able to transpose readily and to "fake" intelligently.

When the red light goes on, all performers should constitute a team, each one alert to pick up someone's fumble. Sometimes a situation arises which calls for clairvoyance. For example, an entire orchestra may need to disregard an incorrect entrance called for by an errant conductor. Or a group may have to enter solidly with little or no help from the podium.

Appearance is vitally important,  
(Continued on page 73)

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# The Organ, — King of Instruments

AUBREY B. HAINES

THE music lover who settles down to a recital of works by an eminent organist scarcely realizes the story behind the pipe organ. It is a very ancient one, and the recital to which he listens is played on the king of musical instruments—the largest, most complex and most expensive to own and operate.

Fundamentally the pipe organ is a wind instrument. The average modern instrument consists not of one organ but of three or more, so arranged that a player can operate all of them at once. Each of these organs has its own sets of pipes and its own manual. Each organ in the instrument serves a special purpose and has its own name. The great, swell choir and pedal organs are the most common.

The pipe organ today is the most powerful of all musical instruments. It can play any type of music and can duplicate most orchestral tones, such as the violin, violoncello, double bass, clarinet, English horn, trumpet, French horn, oboe and bassoon. Nevertheless, it possesses some tones that belong to the organ alone.

Organs come in many sizes and are built in many different ways. Indeed each instrument is constructed to fit the building in which it is installed. The smallest organ contains about 370 pipes and the largest more than 40,000.

There is a legend that Pan, the Greek god, made an instrument of river reeds. He produced such agreeable sounds that his goats skipped around him in delight. The earliest form of the organ was probably an instrument the Greeks called the Pipes of Pan, or the Syrinx. At first shepherds made the Panpipe of strong reeds of unequal length fastened together with wax. By blowing

across the upper ends of the reeds, which were left open, different notes were produced. The first important improvement in the instrument was the invention of a wooden box with holes in the top, into which the pipes were fitted. The player blew into a small reed, which stuck out from the box. This sounded all the pipes so that he was obliged to stop up with his fingers those he wanted silent. When the number of pipes in the organ increased, he could no longer use his fingers. A system of valves was then invented to prevent the entrance of wind into the pipes, and bellows were fitted to the organ to supply the necessary amount of air.

Though made in the pre-Christian era, these inventions are still the

basis of the modern organ. About 200 B.C. sets of pipes something like these were attached to an air pump and hydraulic air reservoir. This was the *hydraulis*, or water organ, used in Roman circuses. Plato (not the philosopher) invented a water-clock which struck the hours upon flutes. Ctesibius, an engineer of Alexandria, improved upon Plato's idea and used it for the organ. A crude Egyptian terra-cotta figurine of the last century B.C. depicts a sitting Syrian minstrel who sings and accompanies himself on a mouth organ or Pan-pipe. Unable to sing and to blow simultaneously, he has connected the pipes with a hose and the hose with a small bellows under his treading foot.

(Continued on page 53)



—Photo, M. P. Moller Pipe Organ Works

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## GRAND OPERA ON THE SCREEN

(Continued from page 7)

mirror of the world of his time. Perhaps now, with the interest awakened by the Met in presenting the Pushkin drama for the first time in 40 years, there will be a Pushkin-Onegin fad great enough to attract the moviemakers.

The Americans, of course, achieved a huge success in adapting Bizet's work to film in the version called *Carmen Jones*. It was rather an extreme adaptation but a highly imaginative and creative treatment that I hope we will have more of. If I were asked to list my choice of operas suitable for making into films, I would first select those which are based on plays or books. In the Hollywood vernacular, these are "pre-sold properties" that deal with popular themes and invite identification from a wide public. There are, for example, *The Marriage of Figaro*, based on a Beaumarchais play, and *La Traviata*, which stems from Dumas' *La Dame aux Camélias*. *La Bohème* and *Tosca* are

other likely candidates.

So is Wagner's *Meistersinger*, in the opinion of that expert on public taste, Sigmund Spaeth, who has pointed out that this opera has all the movie elements of human interest, romance, humor and a logical happy ending. It could easily be cut to half its length and yet not forego any of its most melodious passages. But it should be treated as the musical comedy that it is, perhaps with the title *Prize Song*, using spoken words when the characters are not supposed to be singing.

But in the last analysis, it is Hollywood that will determine whether opera will ever have a mass audience in this country or abroad. Hollywood has the skill and the funds to do it. We would not have to rely completely on movie actors with dubbed-in singing voices. The glamor look is an indispensable part of the opera scene in America today. There are many American performers capable of doing their own

acting and singing in Hollywood opera movies. The proof is in the fact that a great many of the classic singing stages around the world today import Americans to interpret roles in opera. One reason for this revolutionary trend is that Americans must compete with personalities in other popular media for attention. They must *look* as well as sound credible. And this necessity has given us the capacity to compete with Hollywood glamor on its own grounds. □□□

Faculty recitals at the Peabody Conservatory, Baltimore, will be given this season by Daniel Ericourt, pianist, and Vernon Wolcott, organist. Lecture-recitals by Arthur Howes and Stefan Grove are scheduled for February, while the Peabody Opera Company will present Vaughan Williams' *Sir John in Love*, as staged by Felix Brentano, in the spring. A new appointment to the Peabody faculty, effective with the current term, is the noted violist, Michael Barten.

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## JOHANN SEBASTIAN BACH AND JAZZ

(Continued from page 32)

pended on spur-of-the-moment inspirations. Mine has always been a sound, rehearsed unit with only intermittent brief passages left to the imagination of individual soloists. That isn't meant as a detraction from the swinging abandon of great jazz artists, whose facility for on-the-spot creativity amazes many symphonic musicians as well as their own jazz cohorts. It's just that my admiration for the schooled musician, who understands and appreciates the immense contributions of the classical masters, is such that I could not lead a group whose level of performance depended always on individual temperaments and flurries of brilliance scattered among too many repetitious and monotonous passages.

In my last two albums, *Velvet Carpet* and *Black Satin*, I've begun experimenting with strings as a background to my quintet, and I am pleased with the results. If one listens carefully, there are passages that reflect my enthusiasm for classi-

cal flavoring within the group's modified jazz. If I continue in that direction, possibly substituting a brass choir now and then in place of the strings, I will be well on the road to what I long to do in music.

For several years I've also become increasingly intrigued with Afro-Cuban rhythms. One whole album of mine, *Latin Escapade*, is devoted to this passion. I find Afro-Cuban to be the most stimulating emotional experience I've received from any kind of music since I was aroused by jazz at the age of sixteen in my native England. But this is decidedly an offshoot from my real goal: a wedding of jazz and the classics in such a way that the result will be equally palatable to the man on the street and the trained classical ear. Most probably I will not be the man to achieve it, but I most assuredly intend to aim in that direction for the remainder of my creative years.

My guide in recent years has been a splendid book, *Melody and Har-*

*mony*, written some years ago by Stuart McPherson, a teacher in my native England. I must confess that of late I have felt the need to be less promiscuous, musically speaking, and return to the roots of my early training in the classics. Jazz can be an easy outlet for an emotional need to create, but when it supplants education in the fundamentals of musical construction and obliterates appreciation of music in a broader sense, then it becomes what its severest critics have long contended it is: erratic and a mere splinter from the log of musical heritage.

I am optimistic about the future because the young jazz musicians are taking their work seriously and their writing reflects intelligence and education. The economics of a musician's existence these days has served to eliminate many incompetents and placed a higher evaluation on background and abilities. Given a continually improving environment in our cultural scheme of things, jazz may yet produce the Johann Sebastian Bach of this twentieth century. ▶▶▶

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## FIND SOLOISTS FOR YOUR BAND

(Continued from page 14)

members play short passages. Choose different people. Go all through the band. (You're doing two things: eliminating nervousness a few months from now, and letting the band see it's "the proper thing to play a solo.")

Don't neglect solo bits for your basses, horns, double reeds and drummers. Proficiency in these departments makes your band approach a point where everyone realizes the *sound* of your band is a fabulous thing.

Your band will be playing some time soon. Let's motivate a bit. Before this next playing date, mention in the school paper or your local press: "Bob Brown will play the horn solo in *Laureate Overture*. The oboe solo will be taken by Nancy Robbins," etc. You can use the bulletin board, also, to announce: "Band soloists and their selections, to date: Sue Bayne—French Horn—*Ave Maria*, etc."

Publicity motivates or inspires many pupils to begin work on solos.

It is a sharp knife that will cut for you. Use it.

*Your Solo Music Arrives.* You will be very busy as you look over your new solo selections and examine them for:

1. Variety as to dynamics; 2. Contrasts in tempo; 3. Varying articulations; 4. Tonal opportunities; 5. Musical appeal.

### Make Solos Attractive

You will recommend certain selections to certain band members and it will probably help if you (1) hand the solo to them neatly encased in a new folder, (2) have the name of each soloist written plainly on the folder, using a stub pen and India ink, and (3) put the piano parts in new folders and hand them out to your accompanists.

You will find it good to say, during the fall: "We'll have our solos memorized and ready to play when we come back from the Christmas

holidays. The first appearance of our band soloists will be January 6 in a music appreciation display before the primary grades. Those children are anxious to know about band instruments and you can show them what they sound like."

*Set up a Schedule.* You may have 25 on solos in a 40-piece band, so list on your bulletin board what days each soloist is to work with a pianist. Remind them again at each band practice. Noon hours, before school, or after school will probably suit your accompanists best.

About December 1st it is good to have about three soloists (starting with your most loyal members) play a portion of their solos from their chairs in the band. In eight days you will hear portions of 24 solos. And each soloist will sincerely try—because he doesn't want to fail—before the band.

Then around December 10 it helps to have about three soloists play the first half of their solos, with piano accompaniment, in front of the band. "Over the holidays, now," you remind them, "we expect you to finish memorizing your solos. All of

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you. . . . Some of you are doing extra well. Don't slow up. Keep digging. Play your solo every day. All of you are showing improvement. Fine! Keep it up."

About Feb. 1st you are going to be pleasantly surprised with the large number of soloists you have, and the progress they are making. Why is it going well? Here are some reasons:

1. You picked attractive music that contained contrasting material.

2. You set a definite schedule for practice. You were businesslike,—well organized.

3. You selected three accompanists, so practice periods could be arranged for all.

4. You set up a public appearance schedule that started sensibly, i.e., appearing first before easy-to-please audiences.

5. You aren't presenting them before the older pupils (young people want to do well and rate high in the opinions of their older classmates) until they are ready and able.

Some other suggestions to help you motivate your band soloists:

Remind them that people like to hear instrumental solos. Paint a picture showing them playing an appealing solo while the audience gives them respectful attention.

Your embryo soloists who are bashful will need sturdy praise; the few who are too bold need to be tactfully reminded that the road to true excellence is not traveled in a day. Your objectives will be reached sooner in the early stages if you talk about the good points of each soloist's performance.

If a soloist falters in his "appearance", pick him up. Say "You'll do better next time!"

Other procedures that will help motivate more and better solo work from your band members:

1. Take a flash picture of your soloists some time during their appearances. (It makes them feel more worthy.)

2. Keep good order in the band when the soloists play before it.

3. Lead your band in applause for each rendition.

4. Plan an assembly for another high school and ask that director to

please jot down a few constructive notes to aid your performers.

5. Show them how, and see that they make use of accelerandos, ri-tards, climaxes, crescendos, etc., to make their solos more interesting.

6. If possible, assign pianists and soloists who are congenial.

7. Use a red pencil to mark the piano copy and the instrumentalist's copy at corresponding points so either can call out: "Start at red mark 'two', etc."

8. Relay all compliments you hear about your soloists to them,—and do so in front of the band. You'll know, though, how far to go with this,—when to build, when to weaken it a bit.

9. If a pupil says, "I can't play a solo," tell him frankly, "Bill is working one up. You mean you're going to admit Bill Burns has a better band spirit than you have? That he will try, but you won't?"

10. Your soloists' recitals will probably be more interesting if you open them with one of your best performers, and then vary the program. Follow a clarinet with a trom-

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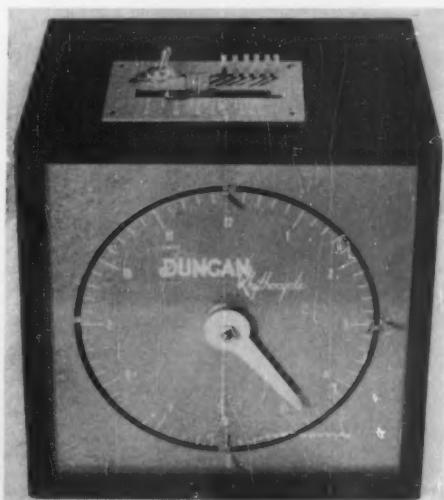
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bone, a cornet solo with a drum solo. Seek variety of sound. Your most brilliant performer should perhaps close the program.

11. Rather than make your programs too long, you could divide your players. All soloists whose names run from A to M perform at one recital; others take the next recital.

You are now asked to review the gradual steps taken by the soloist in his journey up the public appearance ladder. Many of your soloists were originally motivated to play because (1) you, as director, were deeply interested, (2) you started solo passages in the band with your better performers to show it was the accepted thing to do, (3) you complimented these solo passages in band practice, (4) you continued to say "solo," "solo," in a tactful way, (5) you built their confidence, and (7) you started the playing of their solos on their feet, with piano accompaniment, in front of the band—which motivated them toward success. And you were ever alert to all ways by which you might keep them

plugging along.

What will the above procedures do for you? Well, at the end of your concert season (after a large number of soloists have worked hard) you are sure to hear an improved tonal color in your band. Technical passages will be cleaner. Shadings and interpretations will be spontaneous. Why? Your baton will be leading musicians. And the prospect of leading your band, another year, through the beauties of still richer and finer band literature, will make you say, "It's certainly been worth while." ▶▶▶

New appointments to the music faculty of Southern Illinois University include Nell Tangemann, mezzo-soprano; Fred Denker, pianist, organist and musicologist; and Will Gay Bottje, flutist and composer. Carmine Ficocelli will be the new conductor of the Symphony Orchestra and Robert Hines will be director of choral organizations. Charles Clinton Taylor and Robert Thomas will teach music education.

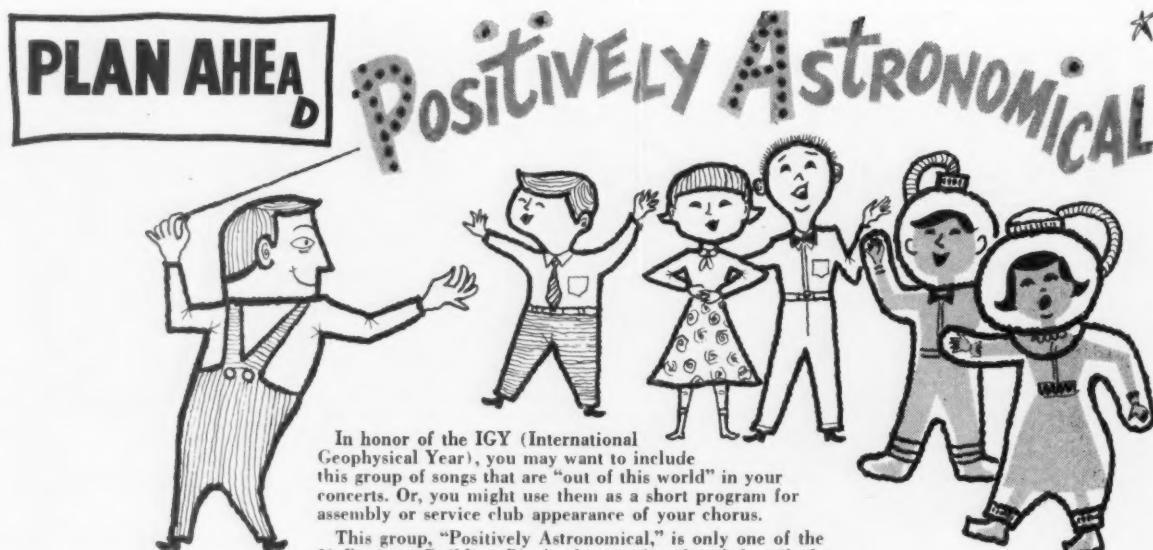
## I LOVE MUSICIANS . . . AT CHRISTMAS

(Continued from page 10)

So there you are. It's what the man said—certainly not from my experience. The guitar and faked piano are fun any time, but I suspect it's not always fun to perform in the big leagues where my friend operates. If it's fun at Christmas, I'm glad for him . . . and for you.

Musicians, as a breed, are strange, dedicated and complicated people. I'm very fond of them for the most part. But, at Christmas, when they turn their tremendous talents loose on music of the spirit, I love them! ▶▶▶

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## MUSICIANS NEED SELF-CONFIDENCE

(Continued from page 18)

a funeral in which I played with a pall-bearer's touch.

"Can't you do better than that?" she wailed after every performance.

I couldn't. The atmosphere was too depressing. I always felt as if she were looking forward to hearing my worst playing and I never failed to disappoint her. Her own playing was as lifeless as my own.

"What on earth has happened to your touch?" my mother asked. "You played much better before you started taking lessons from Miss Williams!"

I changed colleges — uncertain whether I had the ability to become what I wanted to be. My grades in music had descended to such a moronic level during the past semester that I was advised to drop music and major in something else—anything else!

But at another college, with still another teacher, my grades climbed upwards. There was apparently nothing wrong with Miss Jansen for

the first few months after I started taking lessons from her. Then I heard she was losing quite a number of her pupils through some sarcastic remarks she made about their playing. I didn't believe it—thinking the other students were just difficult to please.

### Musical Sadism

There is a certain type of teacher who will build up a pupil's confidence and then sadistically proceed to tear it down—usually with complete success. This was the type Miss Jansen turned out to be. I later also became acutely aware of her gift for sarcasm and again my self-confidence wavered dangerously. If I were ever good enough to teach, I thought, the first thing I wanted to do was to make my pupils feel comfortable. For from all my previous experience I had learned that "playing with expression" has much to do with a feeling of self-confidence. If you thought you couldn't play a piece

well, you most probably couldn't!

So I tried one more teacher. I didn't know anything about her other than that she made me feel more comfortable than I had ever felt at our first meeting. When I came to her studio to start lessons she asked me to play something and again I prepared for the worst. Would Mrs. Bennett be a perfectionist who, like one of my past teachers, had cried out over each mistake I had made, "Oh, that hurts me"? Or a "knuckle-rapper"—only using words now instead of pencils—words that could sting even more?

I played *Clair de Lune*—not feeling now in her presence the uncertainty I expected to feel before a severe critic. Suddenly I was able to let go without the fear that I would play something wrong.

When I finished she remarked, "You play beautifully!"

I wasn't quite certain I deserved the compliment, but I was extremely grateful. I knew now that everything was going to be all right. My musical nightmares of the past were over.

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Mrs. Bennett was one of the kindest persons I ever knew. She believed in me more than I believed in myself. I remember that one of the difficult numbers she taught me to play was one I had wanted to learn while I was studying with my previous teacher and how I had been told, "Oh you could never play that! Only a real musician should even attempt it!" Mrs. Bennett never discouraged me in any way. I learned the piece, memorized and played it at one of her recitals simply because

she knew I could!

My playing improved tremendously and I didn't feel apologetic about it any more. Mrs. Bennett was the kind of teacher I wanted to be. To give people self-confidence is to give them the most necessary thing for musical success or any other.

In my own teaching it is a greater joy to see a person begin to believe in himself and suddenly start playing with more expression than ever before, than it is to teach a "genius" who comes all prepared with talent

and self-confidence. For what genius did not first of all believe in himself, with (or sometimes even without) the help of others?

Mozart owed his early musical success not only to his own innate gift for music, but also to the encouragement of his father and others who showed him by their earnest listening what they thought of his playing. Suppose that from childhood on his genius had been constantly discouraged until he himself lost the certainty that he could play? Would he have become the same Mozart without self-confidence?

To be able to play for others—any interested audience—and realize that they are enjoying your interpretation of any musical number is a very satisfying experience.

To tell anyone that he or she has no "musical ear", or to make anyone feel in any way inferior to others, may rob the world of a future artist of significance. For someone has to believe in a person, believe that the seed of talent is in him and encourage it to continue to grow before the flower can bloom and the whole world share its fragrance.

Music, above all, to be truly great, must be interpreted with a sufficient amount of self-confidence. Help others to believe in themselves and you may accomplish even the impossible if you believe in them! ▶▶

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A public relations handbook for school band directors has been issued by H. & A. Selmer Inc., Elkhart, Indiana, and is now being made available to directors throughout the country. The book is entitled: *How to Promote Your Band: A Manual of Public Relations for the School Band Director*.

Some of the specific matters treated in the Selmer manual include fund-raising programs, activities for parents' groups, the mechanics of publicity, relations with the press, and suggestions for developing the band as a community asset.

A feature of the Selmer Handbook is a series of case histories supplied by band directors in different sections of the country and recording highly successful public relations programs undertaken by school bands and parents' organizations.

## THE ORGAN,— KING OF INSTRUMENTS

(Continued from page 44)

Constantinople became the first center of organ construction. When Pépin wished to introduce the Roman ritual into the churches of France, he felt the need of an organ and applied to the Byzantine emperor, Constantine Copronymus, to send him one. The instrument arrived in A.D. 757 and was placed in the Church of St. Corneille at Compiègne, France. Manifestly the coming of this organ was considered a great event, for it was recorded by all the chroniclers of the time. In 812 Charlemagne was presented with a similar gift from the Emperor of the East.

French artists, of course, were eager to equal the foreign instruments. Hence by the ninth century they—along with the Germans—were building the best organs. Soon England also began constructing organs, with pipes of copper fixed in gilt frames. A tenth-century organ in Winchester Cathedral in England had a bellows so huge that seventy men were required to pump it.

### Keyboard Introduced

In Germany and in France the Romans must have used organs and have introduced them to the conquered tribes as they did in Spain. However, the art of making them was soon lost after the Roman influence and civilization were withdrawn.

The first organ keyboard is said to have been built late in the eleventh century at the Cathedral of Magdeburg, Germany. Originally organs had huge keys, each so wide that it had to be struck with the fist to be sounded. The bellows remained imperfect. As many as twenty-six were often used to supply one wind-box with air, and since the bellows were unevenly operated, the instrument could not be tuned. During the Middle Ages monks and friars took considerable interest in organs, improving the keyboard so that it could be played with the fingers and giving it a wider range of notes. The first pedal is supposed to have been invented in the last part of the fifteenth century and the register and stopped pipe a century later.

In the centuries to come, when organs became more prevalent, they could scarcely be found outside places of worship. Today, however, they are built for use in private homes, concert and public halls, and school auditoriums, as well as for churches and synagogues. During the days of silent films they were prevalent in theaters. The multiplica-

tion of motion picture theaters in the first three decades of the twentieth century seemed to reveal that an organ accompaniment to silent films was peculiarly adapted to this form of entertainment. However, larger theaters in the cities hired an orchestra to sit in the pit and accompany a part of the performance, while an organist assumed responsibility for the rest of the picture.

Thirty years ago, just before the advent of sound films, there were 5,000 persons employed as theater

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organists in the United States. The theater organ, however, differed from the church or concert organ. Usually it was a Wurlitzer, containing chimes, bird whistles, cowbells, traps, xylophone and marimba attachments, drums, cymbals, triangle, castanets and a clump of sleigh bells to be used for added sound effects to the films. The chief characteristic of this organ was its tremolo or wave-like tone quality. Today, however, even in church organs, eight-foot and four-foot harps to the Choir and Cathedral chimes to the Great or

Solo organ add an important part in playing the instrument.

### The Barrel Organ

A forerunner of the modern pipe organ was the barrel organ, introduced in the eighteenth century. Some barrel organs have been used in churches until quite recently. The original idea of their use was to displace the village fiddlers and other orchestral players who made music high up in the west galleries of many churches. In the earliest days of these

instruments many of them were made in the Black Forest of Germany and used principally by itinerant beggars.

During the time of the great Puritan Rebellion in England organs suffered a severe handicap. Under the new regime no music was allowed except "plain psalm-singing." The wholesale destruction of organs was one way the Puritans showed their disapproval of the times. As so often happens in a great national upheaval, however, good finally came from evil, and organ building was re-established and rapidly increased until it reached heights that hitherto had been considered impossible.

Only a small part of a pipe organ can ordinarily be seen. The pipes of even a small organ take up so much room that they are usually enclosed in a separate room and are heard through a screen or grille. The pipes above the console of an organ are frequently dummies, used only for ornamental purposes. There are hundreds and sometimes thousands of pipes in an organ. Pipes as large as the trunks of full-grown trees produce the deepest tones, while others, smaller than a lead pencil, give out the highest notes. Pipes of all sizes and heights range in between.

Today the United States has a number of excellent organs. Among the largest are the organ at the John Wanamaker store in Philadelphia, which has more than 40,000 pipes, and those in Atlantic City, at the Denver Auditorium, at the Hibbing, Minnesota, High School and at Bridges Auditorium in Claremont, California. Some of the best-known church organs of North America are at the Catholic Cathedral in Montreal, the Cathedral of the Holy Cross in Boston and the Mormon Tabernacle in Salt Lake City.

So when you hear a recital, you may well be grateful that the organ has developed so significantly from its primitive ancestors and that the pipes of Pan have grown to be the king of musical instruments. □□□

\* Set includes condensed score

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The Wm. C. Brown Company of Dubuque, Iowa, has just published *Techniques of Twentieth Century Composition*, by Leon Dallin, Ph.D., Associate Professor of Music at Long Beach State College.

## TRAINING ABROAD FOR U.S. STUDENTS

The faculty of Oberlin Conservatory of Music, with the full approval of the Board of Trustees of the College, have voted to join hands with the Mozarteum in Salzburg, Austria, in providing Oberlin music students with a course of study including an integrated year of training abroad. The program is unique in that it involves no extra cost to the student and that it enlarges the scope of a major American professional school without asking for an increase in funds and facilities.

This action of the faculty completed the total revision of Oberlin Conservatory's curricula, a four-year, school-wide evaluative and critical examination of educational aims and purposes. The new program fits in with Oberlin's over-all development in a revision of curriculum aimed at meeting the pressing questions of increasing enrollment and contemporary problems confronting the nation's universities, colleges and professional training schools.

The Salzburg residence will come in the third year of the student's undergraduate life, transportation, tuition and dormitory costs, health insurance and general fees being all-inclusive in usual student costs, involving no extra expense. With the adoption of the plan additional facil-

Jay L. Kraus, president of Harmony Co., was elected President of the American Music Conference at its annual meeting, at which the board also authorized AMC to co-sponsor with the National Federation of Music Clubs a revitalized National Music Week program, aimed at accelerating the public's enthusiasm for musical activity. Current plans call for this activity to be conducted in 1958, with future plans to be made on the basis of results of the Music Week promotion this time.

Henry Z. Steinway, president of Steinway & Sons, was re-elected vice-president; L. P. Bull, president of Story & Clark Piano Co., was re-elected treasurer and R. Gregory Durham, president of Lyon & Healy, Chicago, was elected secretary.

ties and study are offered to the student in opera and recital performance, work in the Carl Orff Schulwerke in Music Education, and in the experience of other languages and cultures. Oberlin's students will return for their senior year to the campus in Ohio for the completion of their work and their degree, a fully accredited Bachelor of Music with a specified major. Full academic and social supervision will be provided by Oberlin throughout the four-year program, both in Austria and in Ohio. ►►►

## VISITING PROFESSOR

Roy Harris, composer, will be visiting professor of music this year at the Indiana University School of Music at Bloomington, Indiana. Also in residence this year are Nathan Lee Gordon, violist, and Benar Heifetz, cellist, substituting for members of the Berkshire Quartet who are on tour. Tibor Kozma, formerly of the Metropolitan Opera Company, will conduct the university's orchestra and some of the opera productions.

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# This Man Wrote "America"

ALFRED K. ALLAN

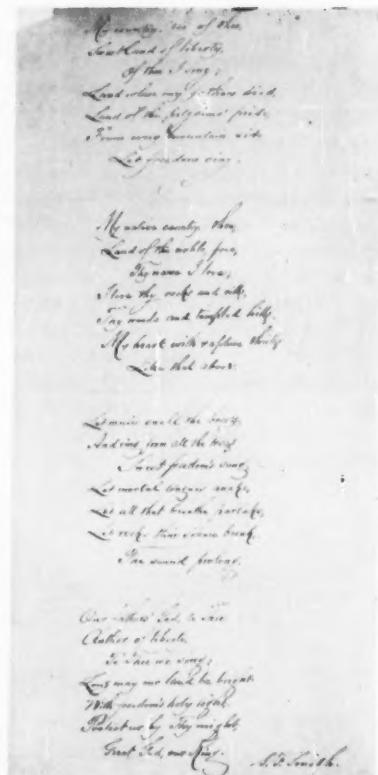
**S**AMUEL FRANCIS SMITH, a lanky young man of 24, was seated at his desk in the book-case-filled library of his Andover, Massachusetts home. It was a dismal February evening in 1832, a night for reading, Samuel Smith thought to himself. Before him, strewn about on the desk-top, were some handsomely bound German-language books of children's songs. His friend Lowell Mason, a noted choir leader, composer and organist of the time, had given him the books with the suggestion that he might find a melody or two that he would like to set his own words to.

Samuel flipped casually through the pages of one of the books, until his eyes lighted on one song, *Heil dir im Siegerkranz*, a patriotic German tune. His face brightened with inspiration. "Why can't I write a patriotic song like this for American children?" Samuel reflected to himself.

Samuel Smith had lived his early years in Boston, within constant hearing of the chimes of the city's famous old Christ Church. Early in his life he had determined to be a minister. This meant the best possible education, first at Harvard University, from which he graduated in 1829, and now at Andover Theological Seminary. Above all else, Samuel Smith yearned to express his love for God and country. He lifted a piece of scrap paper from a desk drawer, set it before him, and began to scribble down the words that flashed through his mind:

My country 'tis of thee,  
Sweet land of liberty,  
Of thee I sing:  
Land where my fathers died,  
Land of the pilgrims' pride,  
From every mountain side,  
Let freedom ring.

He completed four verses in just a half an hour of time, and set them



—From the original manuscript in the Archives of BMI

to the music of the German tune, not knowing that this was also the melody of the British national anthem, *God Save the King*. His feelings of the moment now fully expressed, Samuel Smith laid the paper aside. The next day he mailed the verses to his old friend Lowell Mason. Samuel Smith believed that his verses would never go any further than this. He returned to writing sacred songs by penning the missionary hymn, *The Morning Light Is Breaking*, which is still in wide use today.

On the fourth of July, 1832, a chorus of children gathered in Bos-

ton's historic Park Street Church for ceremonies to mark this great day in our nation's history. Lowell Mason had been so impressed with his friend's song that he had asked that it be presented, for the first time, on this occasion. The chorus of young voices blended harmoniously in the words and music of *My Country 'tis of Thee*. The glowing verses of Samuel Smith soon became known all over the country. Some time later the song was given its present-day title, *America*, and as such it has become one of our most popular patriotic songs.

In April, 1889, Samuel Smith was asked to be a speaker at a George Washington Centennial celebration. Before a vast and hushed assemblage, he recited the words of a new fifth verse to *America*, which he had written just a few days before. The words of this fifth verse are virtually unknown and almost forgotten today, yet they represent perhaps the most significant passage in the entire song:

Our joyful hosts today,  
Their grateful tribute pay,  
Happy and free,  
After our toils and fears,  
After our blood and tears,  
Strong with our hundred years,  
O Lord, to Thee.

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Helen M. Hosmer, Director of the Crane Department of Music, State University Teachers College at Potsdam, N. Y. will be guest conductor of the All-State College Choir in connection with the State Music Educators Meeting in Richmond, Va.

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Since these complexities make memorizing of modern music a more difficult and time-consuming task, especially for children who are burdened with more school study, it has become increasingly important for pianists to learn to read and play compositions from the printed page. The tradition of memorizing every piece we wish to play has frightened and driven away many students who would otherwise have become at least enthusiastic pianists.

When visiting with friends, and asked to read and play some folk tunes and national hymns for their singing, were you embarrassed when you realized that you were unable to read and play this music at sight? Perhaps you even felt that you had no talent for music, and that sight-

reading was a "gift". Yet, regardless of age or talent, anyone can learn to sight-read piano music, because this practical skill can be taught and acquired through proper study.

All music is made from the twelve half-tones of the chromatic scale. These twelve tones are found on the piano keyboard in each octave, made up of seven white and five black keys. The piano today has seven full octaves, plus three extra keys at the beginning of the keyboard. All tonal relations or associations deal with distances which we call Intervals. Within each register we measure or gauge intervals as seconds, thirds, fourths, fifths, sixths, sevenths, or octaves. These intervals repeat themselves in the seven octaves. Thus piano playing becomes a skill of marksmanship.

This marksmanship is a co-ordinated skill of the eye, ear and finger. The eye gauges distance between two notes on the printed page, the ear

*Ida Elkan has for years been teaching both piano pupils and piano teachers in her Carnegie Hall studios, specializing in new methods and approaches to the study of sight-reading. She has published several books on this important subject, besides arranging and composing a variety of music for the piano.*

hears mentally the distance of two tones and the fingers feel the distance between two keys on the piano keyboard. When the piano student has been taught this "Ear-Training-Sight-Reading Piano Technique", he is well on his way to playing piano just as instinctively as he has learned to walk or to speak. Along with this training he must also learn the grammar and syntax of the musical language, which is the theory of music. He will then read and play piano music as intelligently as he reads the daily newspaper.

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### NATURE'S MUSIC

The raindrops played a symphony  
Upon the roof last night,  
Pianissimo so delicate,  
Staccato touch so light.

We could not see the One who led,  
But knew that He was there.  
We saw the flash of His baton.  
As tympani filled the air.

The sudden bold crescendo theme  
Sent chills along the spine,  
To climax in fortissimo,  
As instruments combine.

And then again the opening  
theme....  
Staccato touch so light,  
Pianissimo so delicate....  
Fading in the night.

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## Do Musicians Qualify as Singers?

GEOFFREY O'HARA

THEY don't, but they should. I am convinced of that. My thinking was guided greatly by the late great music educator, Peter Dykema, who said: "I believe you have to go where people are if you want to take them where you think they ought to go". This was in early June, 1917, when the newly organized Commission on Training Camp Activities sent me to Fort Oglethorpe, Georgia. Forty-two thousand men had just arrived from Mexico, where Black Jack Pershing had cornered Villa. My early convictions that all people could sing and wanted to sing were quickly confirmed when I walked out in front of the old 6th Infantry and said to 3600 men and officers, "I've got a little song and it goes something like this", and sang them, "Where do we go from here?" This was a brand new song, so I didn't ask them to sing it, but used it as a sort of bottle-opener, and then we went to work singing many of the good old things known as "Americana." They all sang. Of course they did, because singing then as now is as natural as whistling, humming, or, indeed, as talking. And why is this?

Singing is as old as man, while on the other hand playing a piano or any other modern musical instrument is something else again, and of comparatively recent origin. Sing-

ing comes naturally. Playing an instrument does not, but requires aptitude, a yearning for it, or at least in the general direction of it. To attain any appropriate mastery of it, the student of instrumental music must practice for long hours. If he likes it, has the urge, he usually does it with good results. If he is made to do it (which is too often the case), he fakes his practice and gives it all up a little later in life.

Musicians are usually thought of as serious students of the art of music. They play on one or more musical instruments, majoring in one, the piano, the violin, the organ, etc. It usually takes as long to become a "qualified" or graduate musician as it does to become a physician or a lawyer. It is, in other words, a long, hard study. The top rungs of the ladder are occupied by but a handful. "Many are called, but few are chosen". Such a student has really no time to concentrate also on the singing voice.

Singers, on the other hand, begin often even prenatally, their mother humming her own lullaby, being possibly a singer of sorts, or a lover of singing, and breathing the thought of singing into her unborn child. Im-

Geoffrey O'Hara is well known as a composer of both light and serious music, mostly in the form of songs, such as *There Is No Death, One World, Give a Man a Horse He can Ride* and that universal hit of the first World War, *K-k-k-Katy*. His Little Close Harmony has supplied the official theme of America's barber shop quartets, and he is himself a singer, as well as a pianist and lecturer. This article is quite deliberately controversial.



mediately after birth, the child begins to hear and absorb cradle songs from its mother. It learns the art of making musical sounds along with learning its mother's spoken language. It learns to sing "in the cradle", possibly dozens of little songs before it enters the first grade in school. If, indeed, it has had the opportunity of hearing folk songs played on a phonograph in its own home, solos, duets and chouses, by the time it reaches the age of seven, the firm roots of music have been planted. The child is able to sing and/or identify hundreds of songs. The child's "ear" for music is set for life. (Fundamentally, music is something we *hear*, not something we *see*.)

#### Youngsters Just Sing

Singing songs is as natural as eating, sleeping, or romping; as natural as the singing of the birds of the air. As for any thought of "study" connected with all this, perish the thought, for who taught the canary, the mavis, the nightingale, the thrush, the mocking-bird? Youngsters just sing.

At seven years of age, your instrumental youngster, however, your pianist or violinist, your "musician" is only just commencing, several years behind the singer. He is face to face with a terrific struggle. Let's say he starts on the piano. Has it a nice tone? Is it in tune? (The singer has his instrument with him at all times and has long since learned to sing in tune!) Our piano pupil must start at the raw beginning and struggle with his untrained fingers. (Your singer has already been training the muscles of *his* instrument for several years!) Your pianist, in order to play even one simple, *very simple* tune, has a herculean job on his hands. (Your singer can sing a hundred songs already.) Your pianist really has to study, whereas such a thought has never even occurred to your singer. He says "Why study, when I can *do it* already?" Your pianist has also doubtless been singing little songs all his seven years. He is a sample, a duplicate of hundreds of thousands of seven-year-old youngsters in this country. They can sing many little songs and in most of your "name that tune" programs

(Continued on page 68)

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**SOME UNFAMILIAR  
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(Continued from page 21)

style, and the first of the great ones to write, largely, polyphonic music; and he was equally effective in sacred and in secular music. His "Messe de Notre Dame" is next to that of Tournai in being the earliest setting of the Mass, by one person, which is completely polyphonic except for the "Gloria in excelsis Deo" and the "Credo". Landini, blinded in childhood by small-pox, was not only a master of the organ and many other instruments, but was credited with establishing the use of the "Landini sixth" cadence, and with winning the "Laurel" bestowed by Peter, King of Cyprus, in the presence of Petrarch. But of all his works, only a little of his religious music has been preserved, due doubtless to the ban against polyphonic music in the church.

**Remarkable Manuscripts**

Music had all been written, notated, painted, and illustrated by hand up to the 15th Century, which makes it appear all the more remarkable that so much was recorded and that such quantities of it have been left to us. In a collection loaned to the Toledo (Ohio) Museum of Fine Art, for an exhibition in 1953, there were extremely interesting manuscripts of early Christmas music. There was one vellum leaf from a "Sequential", from Flanders, c.1330, on which there is a "Sequence" for *Christmas Eve Mass*. It is in square, black notation, with Latin text in Gothic script; it is illuminated, and has a miniature painting of the Nativity. There was another leaf of vellum (Florence, 14th Century) from an antiphonary, 14½x10½ inches, with text in Latin, in Roman-Gothic script, with the first line illuminated with capital letters. On it is written an "Invitatorium" for *Matins for Christmas*, in square, black notation, decorated with a painting of the Nativity against a rocky background, with the shepherds, and, in the full border, an angel playing the buisine. It was loaned by the National Gallery, in Washington, D. C. From the Pierpont Morgan Library there were

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five vellum leaves from Florence (second half of the 14th Century) with Latin text in round Gothic script. Among them is an *Introit* from a *Mass for Christmas Day*, in a square notation. From the Wildenstein Gallery, of New York, there was loaned a copy of Machaut's "Messe de Notre Dame". Of the five copies left to us, this is the only one bearing the full title.

In the history of these first 1300 years of religious music, perhaps the most controversial subject is that of the use of instruments in church services. Many literary references mention or describe some musical instruments and their use; and some paintings show more or less accurate pictures of the shapes of instruments, and the fingering or positions of the mouth, hands and arms. One picture is a lesson in itself. It is by Matteo di Giovanni, of the Sienese School of the 15th Century, and is in the London National Gallery. It is called "The Virgin of the Girdle", and if we had no other index to the instruments then used, this one painting alone could be a guide. In the picture, the young Virgin sits high, surrounded by the most per-

fectly floating angels imaginable; with St. Thomas on the earth below her in the position of a juggler, reaching up for faith and devotion in catching the Virgin's falling girdle (reminiscent of the myth of Venus' girdle). Slightly back of her, on each side, are six angels evidently singing a motet, while at her side and below her, are fourteen angels each playing an instrument, of which there are eleven different ones identifiable! Those in a position to be clearly seen are a viol, a pair of kettledrums, a portative organ, lute, tambourine, double-shawm, single-shawm, cymbals, a serpent trumpet, a harp, and a rebec—all done in soft but rich colors of tan, creamy white, light and dark green and blues, scarlet and "Italian Reds," maroon, jade and gold.

If by some magic the composers of Christmas music of those early days might see and hear the Christmas music of today, they would probably be greatly excited over some of the "new" developments, but they might also be thinking, "Was I not leading up to this?" and would nod happily saying, "Christmas music is Christmas music still!" ▷▷▷



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## **In and Out of Tune**

**SIGMUND SPAETH**



WHEN Meredith Willson recently began to look for a barber shop quartet to feature in his upcoming musical, *The Music Man*, he remarked quite rightly that it takes years to develop such a combination of male voices, with constant practice together. Actually there are several dozen amateur quartets who could fill the bill, and they are all members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (generally abbreviated to S.P.E.B.S.Q.S.A.).

Obviously this elaborate name was originally intended as a joke, but the organization has in less than twenty years become an important factor in our musical life, besides contributing substantially to various philanthropic activities. The Society now has a new home in Kenosha, Wisconsin, replacing its former Detroit headquarters, and is collecting all the old sheet music available, in addition to the necessary financial support.



**B**ARBER shop harmony is an authentic form of American folk music, with a definite technique of its own and an ancient and honorable history. The tradition of music in barber shops actually goes all the way back to the time of Shakespeare and Queen Elizabeth I, when waiting customers were allowed to while away the time by playing on a lute or "cittern" suspended conveniently on the wall. The custom of singing in unaccompanied harmony started in American barber shops of the South, with several cities claiming its origin. The barber shops of the nineties were in a sense men's clubs, where women were debarred and males could drop in at any time for a chat, a political argument or a song. Every regular customer was identified by a shaving-mug with his name on it in gilt letters.

**I**T IS important that barber shop harmony be unaccompanied, for there were no pianos or even guitars or ukuleles in those social centers. It is also important that the melody be carried by the second tenor or "lead" (possibly a lower voice), never by the top tenor, who generally harmonizes at least a third above the tune. Any harmony at all off the beaten track is automatically called a "minor", and a favorite trick is to follow a sequence of such chords on a single syllable. In general there is supposed to be at least one chord to each note of melody, although the traditional barber shop style permitted a line of solo or unison here and there, particularly if echoed immediately in harmony (as in the classic *Sweet Adeline*). The ending is usually elaborate, perhaps with a "tag" similar to the instrumental "coda" or tail-piece.

A fundamental characteristic of barber shop harmony is the spirit of improvisation, which is found in practically all folk music. Even when the parts have been carefully rehearsed, there is an effect of spontaneous invention, and with a "pick-up" quartet it is quite likely that most of the harmony is actually improvised on the spot. This produces a peculiar and almost unique satisfaction in the souls of the singers. Audiences also derive a definite pleasure from such informal singing, and the frequent "parades" and contests of the Society's chapters regularly fill the largest local halls to capacity.

Barber shop harmony may prove another effective answer to the more violent music currently popular with the younger generation. ▶▶▶

## NEW AWARDS

(Continued from page 4)

#### **dent research.**

The award guide includes information about the field of study, the duration of the awards, the amount of stipends, the number available, where the awards are tenable, the specific conditions and to whom and when to apply.

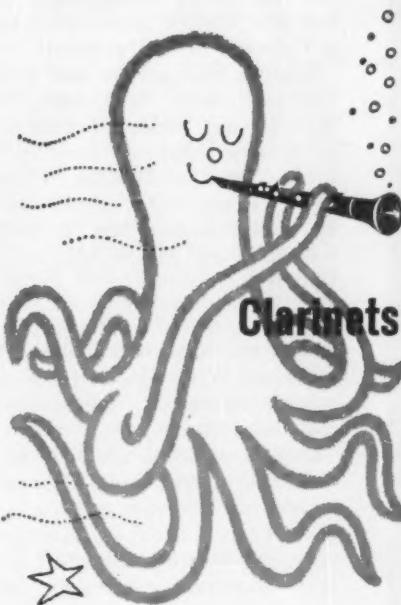
Over 350 universities and foundations in 45 states and 30 foreign countries have co-operated by submitting information about their awards, which range in amount from \$150 to \$10,000.

George Frederick McKay, of the Universities of Washington and Oregon, was the 1957 award winner of the composition competition conducted by The Northern California Harpists' Association for new works for harp. Rules for this year's competition may be had from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

The Third Henryk Wieniawski International Violin Competition will be held in Poznan, Poland, from December 1 to 15, 1957. The cost of return travel from Poland to the United States and all expenses during the stay of the competitors in Poland will be met by the Competition Committee. Twelve prizes will be awarded by an international jury. Serving on this jury will be Louis Persinger of New York City. Further information may be obtained from the Embassy of the Polish People's Republic, 2640 16th Street, N. W., Washington 9, D. C.

The Du Pont Employees Concert Band, Wilmington, Del., will award a prize of \$100 for the best unpublished short piece for solo instruments with band accompaniment submitted to it before January 15, 1958.

The Fort Collins Symphony Society, Fort Collins, Colorado, offers a cash award of \$100 and an appearance as soloist with the Orchestra on March 9, 1958. A second prize of \$50 will also be awarded. Both win-



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ners will receive consideration for a four-year applied music scholarship at Colorado State University.

High School juniors and seniors who play violin, viola, cello, flute, oboe, clarinet, bassoon, French horn, trumpet or piano may compete. For further information write to Young Artist Competition, Fort Collins Symphonic Society, Mrs. K. E. Carson, Secretary, 1515 S. Shields, Fort Collins, Colorado.

The Senior High School Band of Oshkosh, Wisconsin, offers a cash prize for an original composition for band of genuine musical merit in "Class B or above." Address all inquiries to James Croft, Director of Bands.

During Shattuck School's Centennial Observance in June, 1958, awards will be made to the 100 living persons who have made outstanding contributions toward the advancement of secondary education through public, parochial and/or independent schools, or who have served in other areas as authors, editors, benefactors, etc. Nominations may be made to The Centennial Office, Shattuck School, Faribault, Minnesota.

Newly elected to the presidency of the major divisions of MENC for two-year terms are the following individuals: William O. Roberts, Director of Music Education, City Schools, Wilkes-Barre, Pa.,—Eastern Division; William R. Sur, Chairman, Music Education, Michigan State University, East Lansing, Mich.,—North Central Division; A. Verne Wilson, Supervisor of Music, Public Schools, Portland, Ore.,—Northwest Division; Earl E. Beach, Chairman of Music Education, University of Georgia, Athens, Ga.,—Southern Division; Allen Watrous, Elementary Vocal Consultant, Public Schools, Wichita, Kans.,—Southwestern Division; and Roy E. Freeburg, Professor of Music, San Francisco State College, San Francisco, Cal.,—Western Division.

The Juilliard School of Music has awarded 341 scholarships for the academic year 1957-1958. Fifty-three of those receiving scholarships were students from foreign countries.

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## STUDENT GUIDANCE ON MUSIC CAREERS

MORE music students come to New York City for advanced study than to all the other music centers combined. But of the many who come here, few ever fulfill the promises of their early youth. If one out of a hundred succeeds, it is considered fortunate; the others settle down to professional activities that are far below their true ability or abandon music altogether. This is a gross wastage of talent which weakens the cultural resources of the United States in the world of today.

Many students lack guidance at home on what it takes to achieve a career in music. They bank heavily on their talent to be the gateway to success and come to New York with very limited financial resources. As a result they cannot afford suitable living-quarters where they can practice as much as necessary, are unable to rent a good practice instrument, and generally have to engage in part time work for self-support. This robs them of the freedom for concentrated study and time for making contacts in the world of music through auditions that lead to public performances. Thus they study for years in New York without ever meeting anyone who might further their careers by giving them a hearing. Many a talent is killed in this manner.

Recently a group has been organized called the Professional Music Students' Association of New York, with the purpose of giving serious-minded students a better chance at careers in keeping with their potentialities and interest. This group has the following preamble:

"Whereas many an out-of-town music student comes up against

problems in New York which can handicap progress and inhibit talent, this association proposes to provide a bureau of advice and information on these problems. Student members, upon payment of nominal yearly dues, will receive guidance on where to live, where to practice, and part-time employment. The association will afford members opportunities for trying out audition programs and to receive constructive criticism if desired; it will have a loan fund for emergency needs; it will be a contact center where students may meet fellow students and come to feel at home in New York City; and it will provide performing facilities where hearings can be held by those interested in helping the young student artist."

The Association is now carrying on a research program to discover how advanced, talented music students live, practice and study away from home. It is hoped that students beyond high school will answer fully the following questions:

Where are you studying? What are you majoring in? Have you a good instrument for practice purposes? If not, what are the defects of your present instrument? Is your place of residence ideal for practice purposes? If not, what disadvantages do you find? Do you find it necessary to earn a living? What effect does this have on your work as a music student? How much money would you estimate is required to achieve your musical goals? Where will it come from—parents, patrons, scholarships, foundations or self-support? Do you have an active social life or is your time too taken up with your education? In the past three years have you made any appearances in recitals? What are your plans along the line of public performance? What career are you aiming at in music? If you have completed your training, how near are you to your chosen field of work? If you are actively engaged in music as a profession, is it up to your capacity based on training and ability?

Individuals' names will not be used in the study on the information supplied. Replies should be sent to Bernard Kirshbaum, 78-18 165th Street, Flushing 66, New York.

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## DO MUSICIANS QUALIFY AS SINGERS?

(Continued from page 61)

could name them all, dash up there, ring that bell and spout it out correctly. Don't let me hear anyone say "Oh yes, just popular songs", for this is only partly true. Children nowadays can identify more music tunes and titles than you think!

So your child resents having to battle with a piano for a year or so to play even one simple one-fingered tune, and he inwardly grows to hate it. Recent statistics tell us that 96½% of our children discontinue playing the piano! Think of it!

A 16-year-old boy once came to my studio and asked me if I'd teach him to play the piano. Said he: "I've taken two lessons from Miss Whosis and paid her fifty cents for each one, and I can't play yet". I wonder what percentage of our American youth answer to that description. I fear there are too many. I believe this condition is partly responsible for the sensational speech I heard at a meeting of the MENC, entitled "Are you teaching music, or are you teaching piano?"

The pianist (the musician) must study and study hard, long and seriously, whereas your singer does just what comes naturally. By this we don't even suggest that singers shouldn't or needn't study. But that is quite another subject.

Now let's discuss the "great musician", the "great composer", the "Great Master" class of both instrumental and vocal music. We find that Mozart and Schubert were both—vocal and instrumental. It becomes basic to mention these two because each was considered as a child the "primo soprano" of Europe. Both were choir boys, and in their day a vast musical education was inevitable. A choir boy in their day was surrounded with great music, melody, counterpoint. Perfection found its way into the blood stream, the nervous system, and a youth became one with music of the highest order known at that time. It is important to remind the reader that Mozart and Schubert and their music were cradled in the choir loft. They were *singers*, and in composing they *wrote* as singers. That great conductor, Toscanini, continually stopped an orchestra rehearsal to *implore* "Can-

tare, Cantare", which in our language means "sing, sing"—and we don't mean that place up the Hudson! Mozart and Schubert *wrote as singers*. Everything that they composed is supposed to sound as it would when *sung*. Your instrumentalist is often (too often) not by nature a singer. He is an instrumentalist. He plays the notes perfectly, impeccably, but he doesn't make them sing! His public feels this. There is a vast chasm in his musical make-up, and that gap is "the art of song".

Strange but true, all the Great Masters were, in one way or the other, either cradled in the choir-loft, as was the one and only Bach, or they were indirectly guided by *teachers* who were celebrated organists and choir masters in their day.

To summarize: musicians should qualify as singers. The parents of future generations of possible musicians should see to it that they do. Singing came first, and until the last living creature graduates to Nirvana, singing will continue to come first. What we need is an understanding of this in all our music teaching, i.e., that singers should be musicians and musicians should be singers. For the one will always complement the other. ►►

Vito Pascucci, President of the Leblanc Corporation, Kenosha, Wisconsin, has announced the appointment of Lucien Cailliet, renowned composer-arranger and conductor, to fill the newly-created position of Leblanc Musical Director. He will devote much of his time working for the advancement of the school bands of America. His services will be made available for clinic-demonstrations, composing and arranging new school band music and lectures.

The Leblanc Educational Series, a library of musical treatises, will be augmented by new books and clinical papers to be written by Dr. Cailliet. Many of the booklets in this non-profit educational program are used as college and music school texts and supplementary reading material.



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### SOME THOUGHTS ON CHRISTMAS CAROLS

(Continued from page 28)

carols steal their way,—whether or not we recognize them—into the works of the major composers. There is the wonderful *Midnight Mass*, by Bach's contemporary, Marc-Antoine Charpentier, (no connection with the composer of *Louise*) entirely based on old French carols. There is the Provençal *Epiphany Carol*, dealing of course with the Three Kings, from Bizet's suite *L'Arlesienne*. And to take a still more famous example, there is the beautiful orchestral interlude, known to us as the "Pastoral Symphony", from the *Messiah* by Handel, as well as the air *He Shall Feed His Flock*—both taken from old carol melodies, and recalling in their gentle simplicity the attitude of the early carol writers toward sheep and shepherds, and the pastoral scene, anywhere across the world.

### Modern Carols

But there are modern carols, as well, since luckily the spirit of carols, and the mood that inspires them, have not departed from modern man. One of the new, and also lovely ones is by Katharine K. Davis, *Sing Gloria*. And there are also numerous carol "arrangements", like that by Deems Taylor of the *May Day Carol*, which swept the country like a popular tune; or if you like to call it so, a dance, which of course it was and is. Deems Taylor's arrangement, like every good setting of a traditional carol tune, does not modulate. It uses no notes that are not present in the original carol air, even if it uses eighth notes in the accompaniment when the tune uses quarters. But these are details, not affecting the essential design. For carols are eternal and basically dateless, whether written yesterday, today, or tomorrow, and whatever may have been their original purpose, Nicholas Saboly, of Provence, (1614-1675) had a hand in this affair. For certainly Saboly changed some of them, just as others have before and after him. What Saboly did was to rescue charming melodies from the alehouses and taverns, and set them to work, with his own words, in the service of God. *Jeanette, Isabella*, for example, began as a drink-

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ing-song, written originally by Lully. John Gay, on the other hand, in *The Beggar's Opera*, took a simple pastoral carol, and made it a rowdy alehouse-catch, *Fill Every Glass*.

Other carols have moved back and forth, from sacred to secular, time out of mind. In the essence, the message is innocent, the music,—usually—merry and charming. And it does not change. Perhaps I may be forgiven if I quote my own foreword to the cantata, *Petit Noel*, written in collaboration with Lawrence Perry. "The old 'noelists', or carol writers, possessed the naïve attitude of children. 'Petit Noel', (or 'Little Christmas') is the name traditionally given by French countryfolk to the Infant Jesus. A charming legend still exists that the Christ Child himself, (rather than 'Bonhomme Noel', who corresponds to our Santa Claus)

puts presents in the wooden shoes of good children on Christmas morning. To the old carol writers, the Christmas Story was both present and actual, not far away and long ago. Just as the mediaeval artists always portrayed the Shepherds at the Cradle in the costumes of their own day, so, to the writers of the carols, Bethlehem never seemed far off. It was perhaps two villages distant. Thus, quite naturally, in carol after carol, the French villagers went to the Manger, there to watch with their own eyes the arrival of Joseph and Mary, to hear the tidings from on high, and to join, with their flutes and bagpipes, in the music of the Angels' song. Then, as they like to imagine, they all return to their own village, to praise God in their own church, while the bells ring for Christmas morning." ▶▶▶

## INDUSTRY'S INTEREST IN MUSIC

(Continued from page 30)

artist and his work, then the image of our selves as a nation is suffused with beauty, love and the quality of greatness.

Music must play its proper role in our culture, for our own good. The singer, the instrumentalist, the ensemble—if they have something to convey to us—must reach their audience without being penalized as second-class economic citizens. And the audience, in turn, must experience the best our musical life can offer.

This was recognized at one time by the Church, when it was virtually the sole patron of music, and in return it was rewarded with countless masses, chorales, oratorios and recitals of the Passion that brought the religious experience into our hearts. In other eras it was the aristocracy who, as patrons of music, brought the graces of civilization to their courts. Today, notably in certain European lands, government has taken over this patronage as a kind of cultural trust.

In our own country, a self-made nation, we have created a force that endows us with a vigorous physique. Economists call this force "free enterprise". It has brought us a wealth of material goods that makes our standards of living the cynosure of all neighboring eyes. In our cen-

tury, its more enlightened leaders have felt that good business must lead to public service, and in the process they have discovered that the converse is also true: public service leads to good business.

Support of scientific research, endowment of a multitude of educational projects, community betterment—these are among the new services the modern corporation or trade group is performing. Our cultural life has also derived benefits from this source, either on a local scale (notably in the support of symphony orchestras) or through radio and television sponsorship of such established ventures as the Metropolitan Opera. The time is now ripe for American business and industry to participate more directly in building the culture of a nation.

A pioneering step in this direction was taken last August with the crea-



tion by the brewing industry of the National Institute for Music, Inc. Its purpose is to enable our musical potential to express itself adequately, forcefully, through the wealth of talent with which we are endowed by bringing important musical projects into existence.

The Institute's first project has already been announced: the formation of a great national chorus made up of gifted young professional singers drawn from the entire country. The chorus will exist on a full-season basis, like a major symphony orchestra, but, instead of being resident in any one city, will bring its performances to cities, towns and campuses throughout the land. Edwin McArthur has been appointed conductor of this chorus.

There is a certain poetic justice about the brewers of America taking the initiative in advancing America's music through a project that enriches the local concert scene. The brewers constitute one of our great industries, yet individually they are close to the hundreds of communities in which they make their homes. Many of them carry on an enterprise founded by their forebears, and this sense of family tradition lends itself quite appropriately to the forging of a nation's cultural tradition.

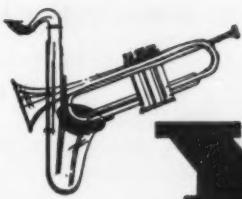
The action of the United States Brewers Foundation obviously brings a new force into our concert life. May it also herald a new era of industry's sponsorship of great music! ▶▶▶

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(Continued from page 26)

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## THE STRANGE CASE OF BLIND TOM

(Continued from page 16)

Placed at the instrument with any musician, he plays a perfect bass accompaniment to the treble of music heard for the first time as he plays. Then taking the seat vacated by the other performer, he instantly gives the entire piece, intact in brilliancy and symmetry, not a note lost or misplaced. The selections of music by which this power of Tom's was tested . . . were sometimes fourteen and sixteen pages in length. . . . We know of no parallel case to this in musical history."

On September 16, 1865, seventeen musicians of Philadelphia signed a letter to Blind Tom's patron-manager, General Bethune, as follows: "The undersigned desire to express to you their thanks for the opportunity afforded to them of hearing and seeing the wonderful performances of your protégé, The Blind Boy Pianist, Tom. They find it impossible to account for these immense results upon any hypothesis growing out of the known laws of art and science.

#### Phenomenal Capacity

"In the numerous tests to which Tom was subjected in our presence, or by us, he invariably came off triumphant. Whether in deciding the pitch or component parts of chords the most difficult and dissonant; whether in repeating with correctness and precision any pieces—written or impromptu—played to him for the first and only time; whether in his improvisations or performances of compositions by Thalberg, Gottschalk, Verdi and others; in fact, under every form of musical examination—and the experiments are too numerous to mention or enumerate—he showed a power and capacity ranking him among the most wonderful phenomena recorded in musical history."

This letter was printed in John Law's pamphlet, *The Marvelous Musical Prodigy, Blind Tom*, published in Baltimore in 1866. The author added such other comments as: "I may say without the slightest exaggeration that Tom's execution of all kinds of music—from the classical works of Beethoven, Bach, Mendels-

sohn and others, down to the simplest plantation melody of the 'Sunny South'—is unsurpassed by that of the best performers of the day." Strong words, to say the least!

A final sentence or two may be worth quoting from an article by John J. a' Becket, *Blind Tom As He Is Today*, appearing in the *Ladies' Home Journal* in September, 1898. Apparently the prodigy had now become a mature artist, still astonishing every listener, exhibiting a certain professional dignity, with even a slight recovery of his eye-sight, to the extent that he could "dimly distinguish objects."

This author thus describes Blind Tom's playing: "His technique, expression and correctness were perfect, but in nothing that he played was there evidence of any interpretation of his own of the piece. But it was marvelous enough without that. One need not exaggerate the wonders of this simple Negro's mastery of the piano. They are miraculous enough in a weakminded man who knows theoretically nothing of his art."

All the commentators and critics were inclined to emphasize Blind Tom's mental handicaps, but they all agreed on the inexplicable character of his musical gifts. Perhaps there should be some scholarly reference to the "laws of compensation", and possibly it is simplest to call once more upon that overworked term, "genius". ▶▶▶

The sixth annual Festival of the University's Composer's Exchange will be held on the campus of Michigan State University at East Lansing, Michigan, November 15-17.

This year's festival will begin with a chamber music concert at which works by Harris, Frank, Kennedy, Diemer, Huston and Niblock are to be performed.

The second concert will be held on Saturday morning and will feature works by Fetler, Matthews, Jirak, Tcherepnin and Heiden. After a luncheon and business meeting the composers will be invited to attend the Michigan State-Minnesota football game.

## SHOW-BIZ NO-BIZ?

(Continued from page 42)

especially for singers, and training in dancing, speech and acting are enormously helpful. The present-day TV singer is expected to look well, sing well, move well, dance a little, read a line acceptably and memorize quickly. If that seems a large order, please remember that the young chorus singer with a positive personality gets consideration for the coveted solo chances. And remember this: A pleasant frame of mind shows on your face. Be attentive on the job. Some promising performers have lost out because of inattentiveness or clowning. Keep in good physical, mental and musical shape. Improve yourself and your skills constantly.

Here are some opinions of people who have had intimate experience with some of the problems facing young musicians interested in careers in TV, radio and recording:

Kenneth Groot, Executive Secretary, New York Local AFTRA: "The picture is not too bright. Most members are forced to supplement their income with other jobs. Of course the truly outstanding talent has a chance to make it big. Occasionally the average performer gets a lucky break."

Al Manuti, President, Local 802, AFM: "The supply far exceeds the demand. Pay is very good, job chances are not. The public gets tired of 'canned' music, and I hope they will insist on 'live' programs."

Don Walker, Musical Director, *Hit Parade*: "It's like tennis;—master the ground strokes. Some singers have a fleeting success, then disappear. Establish a solid career. Use your college for as much theoretical and practical training as possible. Arrangers must learn the different problems of balance when scoring for TV, radio or records. For players,—my lead sax man is tops on flute, oboe, English horn and clarinet

as well. Brass men should have fine tone and tremendous stamina. We rehearse all of Saturday and then do the show, which must be as perfect as possible."

Mitch Miller, head of Popular Division, Columbia Records: "For soloists there's lots of room on top. On the way up it's murder. Being good isn't good enough. You must possess a unique quality. For ensemble players, one should be able to read anything and perform in any style. Money opportunities are great, job opportunities are few."

This field is a fine example of the effects of automation in industry. American ingenuity in sound films, records, TV and radio made it possible for fewer men to produce more,—much more. In a sense, performers now compete with themselves. However, records keep being made, and "live" music is used daily. There are chances for a small number of performers to make temptingly high wages.

I have tried to describe the situation not pessimistically, but rather realistically. If you still wish to enter the field, do not hesitate. From 1931 to the present, it has been a fine profession for me. You could do even better. Good luck! ▶▶▶

*Milton Kaye, who is at present a staff pianist and organist for the Columbia Broadcasting Company in New York, has worked in radio, television and recording since 1930. He was pianist for the Alfred Wallenstein Sinfonietta for six years, played piano and celesta in the NBC Symphony of the Air under Toscanini for two years, and has had a notable career as composer, arranger and conductor on numerous radio and television shows. In the concert field he has appeared as soloist with the New York Philharmonic and Philadelphia Symphony Orchestra.*

There will be no exhibit space at the University of Wisconsin's Mid-Winter Music Clinic, January 12-24, 1958, but representatives of the music industry are cordially invited to be present.

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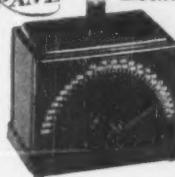
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## WHO DISCOVERED MUSIC?

(Continued from page 34)

liance on picturization which numbs the brain. Words and sounds require effort and stimulate the imagination.) Perhaps we can say it was the early auditory type, that which derived special fun from sounds, including words, and which preferred to do its own imagining rather than depend on concrete images, that "discovered" music and gave it its original impetus.

To state this distinction in another way, sounds and words, because they are not so simple and tangible as pictures, have more idea content, are more subject to interpretation, and therefore more exciting and challenging (and result in great variation and beautiful and subtle nuances). But it must not be inferred that any individual is entirely "auditory" or "visual"; we are all mixtures and derive pleasure and

stimulation through all the senses. In any case, one can imagine the thrill experienced by the early sound-lovers when they discovered they could imitate sounds they liked and even produce amazing new ones by blowing into a horn or striking a piece of metal or plucking a taut string.

### Moods and Emotions

And I think it helps us to understand both music and words if we keep in mind a deep relationship between them: They are basically and originally just sounds. Words have become sounds whose purpose it is to express one type of meaning—thoughts: music is now composed of sounds organized to express another kind of meaning—moods, feelings, emotions.

Earlier in this article I stated that there was a subtle but basic similarity between a symphony and a play. It may also be interesting to note a difference. A play is "visual" the more it depends on scenery and staging, and hence limited in its emotional content. However, to the extent that a play's appeal depends more on beautiful lines and thought it tends to be "auditory" (as in Shakespeare).

While I do not intend to bring up the question of the "meaning" of particular compositions (program music), it is interesting to note this reference in a bulletin of UNESCO to the music of Ali Akbar Khan, contemporary Indian composer: "Above all, he is a landscape artist. At will, one is transported into the pastoral peace of a Kashmiri valley or into the deep, hazy, early morning mist of the Indo-Gangetic plain. A change in tempo, and one is experiencing the thrills, agonies and frustrations of adolescent love, or the passions aroused by ancient feuds whose origins are lost in antiquity. He can conjure up the violent onslaught of the monsoon rains, or the timelessness of the temples of Bihar as easily as he recreates the inert peace and immutability of the reclining Buddha at Kusinara."

That reads like a large order, but that is what music can mean and can do. Certainly there is no final

answer to the mystery of music (the exaltation, the melancholy, the ecstasy), since the appeal rests ultimately, as in any art, in an intangible ingredient felt and expressed by the artist. Equating music, as I have suggested, with literature's clearly defined sequence (proposition, tension, resolution) may help to clarify in some measure our interest in music and the satisfaction we derive from it. ►►►

## THE MASTER

Across the stage with quiet grace  
He came.  
His face,  
The quickening magic of his name,  
Caught every heart, till like a flame  
Fanned by the wind  
There rose the leaping fire,  
The long applause  
Of many of his kind,  
While he, the cause,  
Stood gentle, grave, and half as if  
in shame  
Of our desire.  
I cannot tell if perfect were his  
touch,  
If here he played too fast or there  
too slow,  
In such  
I am not learned.  
I only know  
That self was burned  
As on a funeral pyre,  
That I am ever better for that night,  
More gentle, loving to my fellow  
man,  
With truer courage for life's daily  
fight,  
A nobler unit in God's mighty plan,  
For having paused a moment on  
life's way  
To hear the master's spirit fingers  
play.

—Erene Angleman

The French composer, Henry Barraud, will arrive in the United States for a four weeks' stay, commencing February 6, 1958. During that period Mr. Barraud will attend performances of his *Symphonie de Numance* to be given by the Cleveland Symphony Orchestra, George Szell conducting, on February 20 and 22. This work is drawn from his opera *Numance*—based on a story by Cervantes—which has been enjoying a very successful revival at the Paris Opera.

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